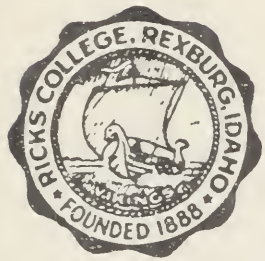




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GRAND OPERA WITH A VICTROLA

Containing the Stories, the Most Popular
Music, and the Victor Record Numbers of

AÏDA

FAUST

CARMEN

TANNHÄUSER

LOHENGRIN

CAVALLERIA RUSTICANA

RIGOLETTO

IL TROVATORE

THE BOHEMIAN GIRL

TALES OF HOFFMAN

HANSEL AND GRETEL

LUCIA DI LAMMERMOOR

Arranged for playing, singing and the selection of
Victor Records

by

ALBERT E. WIER

Editor of "The Ideal Home Music Library"



Published with record annotations by courtesy of
The Victor Talking Machine Company

BY

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To the Victrola Enthusiast

This little book will be of use in several ways to you in connection with your Victrola.

- (1) You can get a very clear, general idea of the plots of these great operas.
 - (2) You can read the English text of records which are made only in foreign languages, and appreciate much more the singers' renditions.
 - (3) You can play over or sing for your own amusement your favorite operatic melodies.
 - (4) You can use this book as a guide and help in the judicious selection of records.
-

Please bear in mind the fact that the musical selections in this book are not in all cases exactly the same as your records, nor are they always in the same key. Therefore do not attempt to play or sing them with the records. In many instances, the "recitative" or "singing-talking" portions of an opera, frequently preceding the principal melody on Victor records, are omitted, as the arrangements in this book are intended for recreational purposes only.

THE EDITOR

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FAUST

Libretto by Barbier & Carré

Music by Charles Gounod

CHARACTERS

FAUST, an aged philosopher

SIEBEL, her lover

MEPHISTOPHELES, the Evil Spirit

VALENTINE, her brother

MARGUERITE, a beautiful peasant girl

MARTHA, her friend

WAGNER, a student and friend of Valentine

The scene is laid in a country town in Germany about the year 1600.

ACT I

Faust, an aged philosopher who is weary of life and the search for knowledge, decides to end his life by poison, but as he raises the cup to his lips, he hears the voices of the village maidens and the reapers raised in song praising the goodness of God. In a frenzy of rage, he calls to his aid the Evil One, whereupon Mephistopheles appears and offers Faust back youth with all its delights if he will sign a compact to serve the Evil One in the hereafter. Faust wavers in so lightly granting the disposal of his soul in the next world, when, at a magic sign from Mephistopheles, an entrancing vision of Marguerite at the spinning wheel appears before his eyes, and as he gazes in ecstasy, the ensuing beautiful melody falls upon his ears

* The Vision Of Marguerite

Andante espressivo

Played by Orchestra

* This melody will be found in the orchestral accompaniment of record No. 89039 sung by Caruso and Journet

*Amoroso**pp*

After gazing upon the vision of Marguerite, Faust signs away his soul to the Evil One, and as he drinks a potion given him by Mephistopheles, he is transformed into a young and handsome gallant, after which they both join in singing the following spirited duet

* Be Mine The Delight

Allegro Con Spirito

Sung by Faust and Mephistopheles

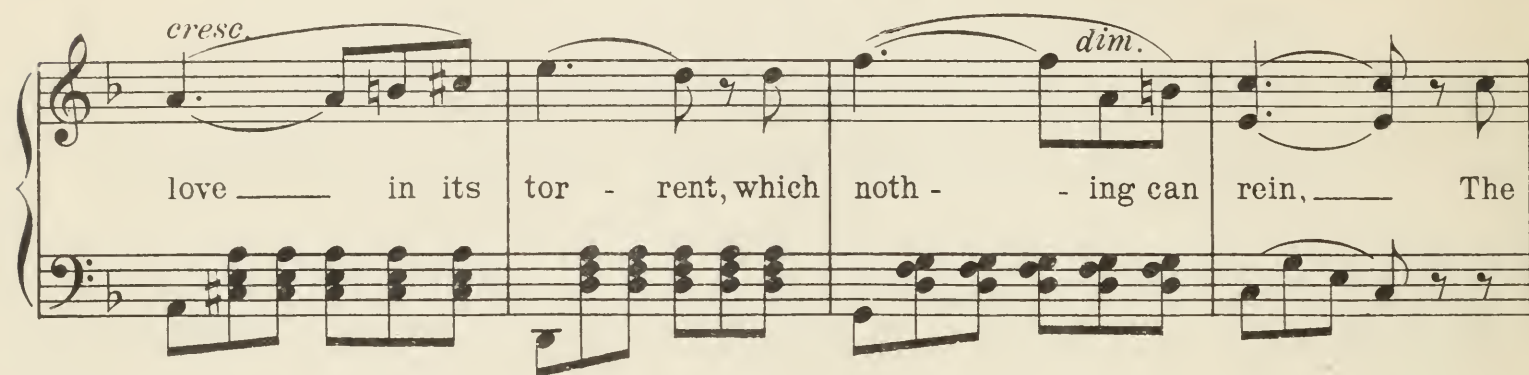
f Be mine the delight of Beau - ty's ca - res - es, Her

soft wa - vy tress - es, her eye beam - ing bright; Be

* Sung by Caruso and Journet No. 89039; Pini-Corsi and Sillich No. 63174



mine — the warm cur - rent, aye, fill - ing ev - 'ry vein, — True



cresc. love — in its tor - rent, which *dim.* noth - - ing can rein, — The



p rap - ture whose plea - sure to time — giv - eth flight, — O youth — with - out *cresc. - poco - a -*



- poco f mea - sure, be mine — thy de - light! *cresc.* O youth with - out meas - - ure,



ff be mine — thy — de - light!

The scene is laid near an inn at the city gates, and a country fair is in progress, Wagner, (the student) as well as his fellow-students, the citizens, soldiers, maidens and matrons are enjoying themselves singing the following gay chorus entitled

* La Kermesse (The Fair)

Allegretto

Sung by the Chorus

The musical score for 'La Kermesse (The Fair)' is presented in five systems of piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Allegretto'. The dynamics are indicated as follows: *ff* (fortissimo) in the first system, *mf* (mezzo-forte) in the second system, *f* (forte) in the third system, and *p* (piano) in the fourth and fifth systems. The score concludes with a 'Fine' marking. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

* Sung by N.Y. Grand Opera Chorus No. 74213; La Scala Chorus No. 68160; played by Sousa's Band No. 31104

Valentine, Marguerite's brother enters, holding in his hand a small silver medal she has given him to carry away on the battle-field to which he is bound. He expresses fears for his sister's welfare to both Wagner and to Seibel, her devoted lover, and when they promise faithfully to guard her, he sings the following touching song

* Even Bravest Heart May Swell (Dio Possente)

Andante

Sung by Valentine

mf E - ven bra - vest heart may swell in the mo - ment

of fare-well, Lov - ing smile of sis - ter kind,

* Sung by Scotti No. 88203; Gogorza No. 88174; Ruffo No. 92043; Cigada No. 68275

qui - et home I leave be-hind; *cresc.* Oft shall I

think of you, *dim.* when-e'er the wine cup cir - cles round,

When a - lone my watch I keep, and my com - rades

lie a-sleep; A-mong their arms up-on the tent - ed bat - tle ground.

Once more the joyous strains of the Kermesse fill the air, and just as Wagner starts to sing an exceedingly comical song about a rat who lived in a hogshead, Mephistopheles interrupts the merry gathering by suddenly appearing and singing the satiric "Song of the Golden Calf."

After this extraordinary song, which excites the displeasure of the assembled people, the daring Mephistopheles goes still farther by inviting the people to drink of a magic wine which he causes to flow from a wooden cask used as a sign of the inn. When they are about to drink he mockingly proposes the health of Marguerite, an insult which is deeply resented by her brother Valentine, who crosses swords with Mephistopheles only to have his broken in two. Mephistopheles then disappears, after drawing a magic circle around himself and bidding the people a sarcastic adieu. After the good humor of the people is

restored, they all join in singing the melodious

* Waltz Chorus

Sung by the Chorus

Tempo di Valse

The musical score is written for piano accompaniment in 3/4 time, key of D major (two sharps). It consists of five systems of staves. The first system begins with a piano (mf) dynamic. The second system includes a crescendo (cresc.) marking. The third system starts with a forte (f) dynamic. The fourth system continues the piano accompaniment. The fifth system concludes with a first ending (1) and a second ending (2) marked 'Fine'.

* Sung by Victor Opera Company No. 31879; played by Pryor's Band No. 16552; Victor Band No. 35016; Sousa's Band No. 31104; Violin Solo No. 16093



In the midst of this waltz revel, Faust meets Marguerite face to face for the first time, and bowing low,

asks the honor of accompanying her home:

* The Greeting

Sung by Faust and Marguerite

Andante
(Faust)

mf High-born and love-ly maid, for - give my humble du - ty;

This block contains the first system of the musical score for Faust's part. It is in 3/4 time, key of B-flat major, and marked 'Andante'. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass) with a grand staff. The lyrics are 'High-born and love-ly maid, for - give my humble du - ty;'. The dynamic marking is *mf*.

cresc.

Let me your will-ing slave, at - tend thee home to - day? —

This block contains the second system of the musical score for Faust's part. It continues the melody from the first system. The piano accompaniment features a crescendo, indicated by the *cresc.* marking. The lyrics are 'Let me your will-ing slave, at - tend thee home to - day? —'.

(Marguerite)

mf No, my Lord, not a la - dy am I nor yet a beau - ty, Not a

This block contains the first system of the musical score for Marguerite's part. It is in 3/4 time, key of B-flat major, and marked 'Andante'. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass) with a grand staff. The lyrics are 'No, my Lord, not a la - dy am I nor yet a beau - ty, Not a'.

cresc.

la - dy, nor beau-ty, And do not need an arm to help me on my way! —

This block contains the second system of the musical score for Marguerite's part. It continues the melody from the first system. The piano accompaniment features a crescendo, indicated by the *cresc.* marking. The lyrics are 'la - dy, nor beau-ty, And do not need an arm to help me on my way! —'.

Faust, who is really deeply in love at first sight with Marguerite, is much crestfallen at her gentle but nevertheless determined refusal of his attentions, and he repairs in a most despairing mood to Mephistopheles, who scornfully tells him that he doesn't know how to make love, but that he (Mephistopheles) will have to show him. The curtain descends on the gay and festive strains of the "Waltz Chorus."

* This will be found as a part of record No. 89034 sung by Farrar and Caruso

ACT III

17

The scene is laid in the garden of Marguerite's home. Siebel, her fond adorer enters, and as he pauses near a group of lilies, he sings the ever delightful

* Lovely Flowers I Pray

Allegretto

Sung by Siebel

pp Love-ly flow-ers, I pray, — my love — be- tray, —

Tell her she's my sole treas - ure; My de - light be-yond meas - ure,

mf Say, ah, say o'er and o'er — her I — a - dore, —

p Love-ly flow-ers, I pray, — my love — be- tray, —

Let her know how I lan - guish, Make her feel all my an - guish,

* Sung by Homer No. 87075; Fonia No. 64162; Zaccaria No. 62085; Corinne Morgan No. 35086; Victor Opera Company No. 31879; played by Sousa's Band No. 31104; Victor Band No. 35016

f. *dim.*

Tell her once — a — gain my heart's — sore pain.

My heart's, my heart's — sore pain!

my heart's, my heart's — sore pain!

dim.

He picks some flowers to offer Marguerite, and finds that they wither in his hands. Believing that the Evil One has enchanted him, he dips his hands in a fount of holy water, and upon plucking the flowers again, he finds that the spell is broken, Leaving a beautiful bouquet at the door of Marguerite's home, he goes away. In the meantime Mephistopheles and Faust arrive, and when the former sees the bouquet which Siebel has left, he disappears to bring something which he believes will attract her far more. Faust, who is deeply moved upon beholding for the first time the home of his beloved, gazes reflectively at the house and

sings the most beautiful aria in the opera entitled

19

* All Hail, Thou Dwelling Pure And Lowly!

6629

Sung by Faust

Larghetto

The musical score is written for voice and piano. It consists of five systems of music. The first system begins with a piano (p) dynamic marking. The tempo is marked 'Larghetto'. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: 'Al! hail, thoudweilingpure and low - ly! All hail, thoudwelling pure and low-ly, To me the'. The second system includes 'cresc.' and 'dim.' markings. The lyrics are: 'home of angel pure and ho - ly, All mor-tal beau-ty ex-cel - ling.' The third system has the lyrics: 'Whatwealth is here, what wealth out-bid-ding gold, Of peace and love, and'. The fourth system has the lyrics: 'in-no-cence un-told! Whatwealth is here, of peace and love Whatwealthout-'. The fifth system has the lyrics: 'bid-ding gold! Of peace and love, and in-no-cence un - told!'. The piano accompaniment features arpeggiated chords and flowing sixteenth-note passages in the right hand, and sustained chords and moving lines in the left hand.

p

Al! hail, thoudweilingpure and low - ly! All hail, thoudwelling pure and low-ly, To me the

cresc. *dim.*

home of angel pure and ho - ly, All mor-tal beau-ty ex-cel - ling.

Whatwealth is here, what wealth out-bid-ding gold, Of peace and love, and

in-no-cence un-told! Whatwealth is here, of peace and love Whatwealthout-

bid-ding gold! Of peace and love, and in-no-cence un - told!

* Sung by Caruso No. 88003; McCormack No. 74220; Hamlin No. 74139; Charles Harrison No. 35354

Mephistopheles returns, bringing with him a casket of beautiful gems which he places on the threshold of Marguerite's home beside the bouquet of flowers which Siebel has left there. He then withdraws, taking Faust with him, and Marguerite enters and sits down at her spinning wheel, thinking all the while of the handsome cavalier as she sings the plaintive song about "The King of Thulé."

Suddenly she sees the bouquet of flowers, and is musing over Siebel's fond devotion when her eyes light upon the casket of gems. She picks up the casket, and in opening it, lets the bouquet fall, amazed at the magnificent display of costly jewelry which greets her eyes. Finally she summons up courage to place some of the beautiful ear-rings, bracelets and necklaces about her as she gazes in the mirror, singing as she admires herself the song of which the finale is given herewith:

* Jewel Song (Finale)

Sung by Marguerite

Allegretto

f Ah! the joy — past compare these jew - els bright to wear, Ah! the joy — past compare these jew - els bright to wear. Was I ev - er maid - en low - ly? Is it I? Is it I? Come re-ply! *rit.* Mir-ror, mir-ror, tell me *a tempo* tru - ly! Ah! if it might on-ly be, Ah! could he my

* Sung by Farrar No. 88147; Melba No. 88066; Sembrich No. 88024; Huguet No. 68160; Victor Opera Company No. 31879

cresc. - - *poco* -

beau-ty see, Now as a roy-al la-dy he would in-deed a-dore me, Ah! ____

a - *poco*

as now a roy-al la-dy per-chance he would a-dore me, ____

dim. *f*

As now a roy-al maid per-chance he would a-dore me! Mar-ga-ri-ta, ____

this is not I, ____ some en-chant-ment is o'er ____ me. ____

cresc. - - *poco* - *a* - *poco*

No! I am roy-al and Kings ____ shall do hom-age be- ____

fore me!

As Marguerite admires herself, her friend Martha, a married lady of somewhat flighty temperament, comes in, and seeing the jewels, is immediately of the opinion that they are the gift of some great lord who has fallen deeply in love with the beautiful country girl. Mephistopheles and Faust then come in together, and on the pretence that Martha's husband is dead, Mephistopheles draws her to one side, enabling Faust to shower his attentions on Marguerite and to discover that she is already deeply in love with him. In her innocence she confides to him her feeling of utter desolation and loneliness at separation from her brother Valentine, her only living relative, and as the hour grows late, they sing together the beautiful duet

* Let Me Gaze On The Vision Before Me

Andante
(Faust)

Sung by Faust and Marguerite

p Let me gaze, — let me gaze on the vi-sion be-fore me, Let me gaze on the vi-sion be-fore me; While from yon e-ther blue, — look how the Star of eve, — Bright and ten-der lin-gers o'er me, To

* Sung by Farrar and Caruso No. 89032; Huguet and de Lucia No. 92053; Nielsen and Constantino No. 74076; Victor Opera Company No. 31879; played by Mischa Elman No. 64122

dim.

(Marguerite)

love, — to love thy beau - ty too.

Oh what joy,

like a spell,

does the eve-ning en - chant me,

With a radiance mys-ter-ious it en-

chants —

me!

It spreads a languid charm,

I feel with-out a-larm,

With mel-o-dy en-wind me, en-wind me, And all my heart sub-due!

By this time, both Marguerite and Faust are thoroughly convinced that their mutual love is a gift of Heaven, and as they part to meet again on the morrow, they both sing once again the beautiful melody which is first heard in Act. I as the "Vision of Marguerite" but now becoming a divinely beautiful parting

* O Tender Moon

Sung by Faust and Marguerite

Adagio

(Faust)

p O ten-der moon, O star-ry Heav'n, Si-lent a - bove thee, where the
 an - gels are en - thron'd, Here as I swear how dear-ly do I love thee!

(Marguerite)

pp Yet once a - gain — be - lov - ed one, let me hear thee; — It is but
 life to be near thee, Thine own, and thine a - lone! — *dim.*

Knowing that Faust will eventually desert Marguerite, Mephistopheles is much pleased with the progress of his plan to secure the soul of Marguerite as well as Faust in the next world, and as the curtain descends on their tender love scene, he utters a mocking "Ha! Ha!"

* Sung by Farrar and Caruso No. 89031; Nielsen and Constantino No. 74076

The opening of this act sees the evil plans of Mephistopheles carried into execution. Marguerite has succumbed to the wiles of Faust who has deserted her, and she is seated in her chamber, jeered at and mocked at by the people, the only friend left her being Siebel—ever constant and loving—who seeks to comfort her in the beautiful song

* When All Was Young

Sung by Siebel

Andante

mf

When joy - ous tho'ts on thy sweet lips a - wak - en, Those ra - diant
But when the clouds of dark-ness o'er thee hov - er, Dim-ming the

cresc.

smiles that love to lin - ger there; Oh, then my heart by sor-row is for-
lus - tre of thy beam - ing eye; Then, to dis - pel thy sor-row, thy fond

dim.

sak - en; For Mar - ghe - ri - ta, dear Mar - ghe - ri - ta, I am en -
lov - er; Oh Mar - ghe - ri - ta, dear Mar - ghe - ri - ta, glad - ly, yes,

rap-tur'd in thy joy to share.
glad-ly at thy feet would die.

rit.

After expressing her gratitude to Siebel for his faithful devotion, Marguerite seeks consolation at the church, but even into this holy place she is followed by Mephistopheles and his band of demons, mingling their curses with the songs of the religious choir. In the meantime Siebel meets Valentine returning with

his fellow soldiers from a victorious war, singing the spirited

* Soldiers' Chorus

Sung by the Chorus

Tempo di Marcia

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in G major (one sharp) and 12/8 time. The vocal part is in the same key and time. The lyrics are written below the vocal line. The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The lyrics are: "Glo - ry and love to the men of old!— Their sons may copy their virtues bold; Cour - age in heart and a sword in hand,— All rea-dy to fight, all rea-dy to fight for Fa - ther - land!— Now _____ to home a - gain _____ we come, the long and fie - ry strife of bat-tle o - ver;— Rest _____ is pleas-ant af - - - ter toil as hard as ours be-neath a stranger sun."

ff

Glo - ry and love to the men of old!— Their sons may copy their virtues bold;

Cour - age in heart and a sword in hand,— All rea-dy to fight, all rea-dy to fight for

mf

Fa - ther - land!— Now _____ to home a - gain _____ we come, the

long and fie - ry strife of bat-tle o - ver;— Rest _____ is pleas-ant

af - - - ter toil as hard as ours be-neath a stranger sun.

* Sung by N.Y. Grand Opera Chorus No. 74214; La Scala Chorus No. 62624, Mountain Ash Party No. 5689; Victor Opera Company No. 31879; played by Sousa's Band No. 31104; Pryor's Band No. 16502

mf

Many a maid-en fair is waiting here to greet her tru-ant sol-dier

lov - er and many a heart will fail and brow grow pale to

hear, To hear the tale of cru-el per-il he has run; And many a

cresc. - - *poco* - - *a* - -

heart, and many a heart will fail and brow grow pale, To hear the tale of per-il he has

poco

run.

Glo - ry and
 love to the men of old!— Their sons may co-py their vir-tues bold;—
 Cour - age in heart and a sword in hand, All rea-dy to fight for Fa - ther
 land! All rea-dy to fight, all rea-dy to die for Fa - ther-land! All rea-dy to fight, all rea-dy to
 die, — all ready to die — for Fa - ther-land!

Valentine eagerly asks Siebel for news of Marguerite, and is overwhelmed with dismay when he reads the story of her disgrace in Siebel's evasive answers. He rushes at once to his home, only to find Mephistopheles, who has dragged Faust once again to the scene of ruin which he has wrought, singing an insulting serenade to Marguerite, accompanying himself on the guitar. Maddened with anger, Valentine runs his sword through the guitar and attacks both Faust and Mephistopheles, the result being that the power of the Evil One prevails, and Valentine is mortally wounded, whereupon both Faust and Mephistopheles hasten away. The noise of the combat brings Marguerite from the house, and in a dramatic close to the act, Valentine, unaware of the fact that his sister is the innocent victim of a Satanic power, curses Marguerite as he expires.

ACT V

The scene in the last act is laid in a prison in which Marguerite has been cast for having killed her child in a moment of mad despair. She lays asleep as Faust, attended always by the fiendish Mephistopheles, enters with the purpose of rescuing her from the scaffold to which she is condemned, the plan of the Evil One being to secure Marguerite's soul as well as that of Faust by preventing her from expiating her crime by suffering the penalty of death for it. The jailer has been drugged and is sleeping soundly as Faust rouses Marguerite. Her many troubles have unsettled the unfortunate girl's mind and when she sees Faust once again beside her, she imagines that everything is but an evil dream and sings with him the touching duet

* Ah! I Love Thee Only

Allegro non troppo

Sung by Marguerite and Faust

p (Marguerite)

ff Ah! I love thee on - ly, love thee, love thee on - ly, Nor

p

cresc.

shame on the scaf - fold can make my heart a - fraid!

cresc.

Since thou cam'st to find me, no tears more shall blind me,

Take me up to Heav - en, take me up to Heav - en, To

The musical score is written for piano and voice. It features a treble and bass staff for the piano accompaniment and a single staff for the vocal line. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into four systems. The first system begins with a piano (p) dynamic for Marguerite's part, followed by a fortissimo (ff) dynamic for the vocal entry. The piano accompaniment consists of dense chords in the bass and a more melodic line in the treble. The vocal line is a simple melody with lyrics. The second and third systems include a crescendo (cresc.) marking. The fourth system concludes the phrase with a final chord and a fermata over the final note.

* Sung by Farrar and Caruso No. 89033

dim. (Both)

Heav - en by thine [aid Yes I love thee on - ly, —

cresc.

Yes, I love thee on - ly, Let who will now goad me on, Or

(Faust)

mock me or up - braid. — Thy look doth ap - pall me,

cresc.

thy truth doth re - call me! Earth will grow as Heav - en,

earth will grow as Heav - en, By thy beau - ty, — beau - ty made!

Once again her disordered imagination recalls the scene of their first meeting and the incidents of their brief but happy love-making. In vain Faust urges her to fly with him— but filled with sweet reminiscences she cannot grasp his plan until finally she sees standing back of Faust the foreboding figure of his Satanic Majesty, and leaping with one tremendous bound the gulf of comprehension, she realizes that the Evil One is the source of all her misfortunes. With a despairing cry, she throws herself upon her knees, and appeals to the mercy of the Almighty in the magnificently inspiring

* Holy Angels

Sung by Marguerite, Faust
and Mephistopheles

Moderato maestoso

f Ho-ly An - gels in Heaven bless'd, My weary
spi - rit with thee would rest! Great
cresc. Hea - ven, par-don grant, I im - plore thee, For
dim. soon shall I ap - pear be fore thee! Ho - ly

* Sung by Farrar, Caruso and Journet No. 95203; Huguet, Lara and de Luna 62085; Victor Opera Trio No. 60097; Victor Opera Company No. 31879

An - gels in Heaven bless'd, My wea-ry

soul with thee would rest! Comewith me, I command! Ho-ly

(Faust) (Marguerite)

ff An - gels in Heaven bless'd, My wea-ry

soul with thee would rest! O save me! ere I perish for-

ev - er, O save me! ere I perish for-ev - er, To my de-

cresc.

spair — give ear — I pray thee! Ho - ly

Maestoso

fff An - gels in Hea - ven bless'd, — My wea - ry

sempre fff

soul with thee would rest! — Al - might - y! pardon grant I im-

plore thee, For soon I shall ap-pear be - fore thee! Ho - ly

An - gels in Hea - ven bless'd, My wea - ry soul with thee — would rest! —

The effort of this appeal results in Marguerite's strength giving way, and as she dies, Mephistopheles pronounces her damned, but a voice from the throne of the Almighty proclaims her pardoned and the celes-

Easter Hymn

Moderato assai

ff All who have sin - ned here, Hum - bled and deep - ly
 griev - ing! May reach the mer - cy seat, By their pen - i - tent
 liv - ing! Let Earth be ev - er cru - el!
 Let Earth be ev - er cru - el! Heav'n is for - giv - ing! (Pause)

sempre ff

ff

As this beautiful hymn ceases, the soul of Marguerite is borne up to Heaven by the angels, Faust falls on his knees to pray, and Mephistopheles crouches as the Archangel confronts him with the flaming sword of the Cross. The music sobs itself into silence as the curtain goes down on one of the most beautiful operatic scenes ever conceived by the mind of a great genius.

p *dim* *et* *ritpp*

END OF THE OPERA

CARMEN

Libretto by H. Meilhac & L. Halévy

Music by Georges Bizet

CHARACTERS

CARMEN, a cigarette girl	ZUNIGA, Don José's captain
MICAELA, a village maiden	LILLAS PASTIA, an innkeeper
DON JOSÉ, a corporal	FRASQUITA { Gipsy girls
ESCAMILLO, a toreador	MERCEDES {

The scene is laid in and around Seville, Spain, about 1820

ACT I

The first act is laid before the guard-house in a public square in Seville. Micaela, the village sweetheart of Don José, a corporal in the Spanish army, approaches a group of soldiers and asks the officer in charge where she can find him. The officer informs her that Don José will accompany the change of guard which takes place in a few moments, and asks her if she will wait for him. Being timid, she declines and goes away, saying that she will return. Just then the guard is heard approaching, accompanied by the usual enthusiastic mob of small boys, singing the inspiring

* Street-boys' Chorus

Allegro

ff
(Bugle Call)

* In record by Sousa's Band No. 35000

Allegro marcia ,

f 8va ad lib.....

Fol-low we the guard that's chang-ing, March-ing for-ward, here we are!

8.....

cresc.

Sound, trum-pets, we are read-y, Ta ra ta, ta, ta, ta, ta, ra. Each one put him-

8.....

cresc.

self in or-der, Like dra-goons all in a row; Quick! march, now all be stead-y,

8.....

mf

One — two, in time we go. Shoulders thrown back, chests well forward, At them look, ex-

*cresc.**dim.*

am-ple take; left foot, right foot, strike the pave-ment, Stead-y, all make

mf

no mis-take; Fol-low we the guard, now chang-ing, At their heels, see!

cresc.

here, we are! Trum - pets, strike up! be read-y, Ta, ra ta ta, ta, ta, ta, ra!

The new guard, commanded by Captain Zuniga and Don José, takes its place just as the noon-day bells strike and a crowd of girls pour out of the cigarette factory which is located directly opposite the guard-house. Among them is the coquettish Carmen, a cigarette-girl noted for her beauty, grace and vivacious wit, qualities which combine to make her an object of envy to the other girls and of admiration to the young men of Seville. Someone asks her to sing, and employing all the emotional attractive power which she possesses, she sings the seductive

* Habanera

Sung by Carmen

Allegretto, quasi Andantino

mp

mf

Ah! love,

thou art a wil-ful wild bird, and none may hope—thy wings to tame, If it

please thee to be a reb-el, say, who can try and thee re-claim? Threats and

* Sung by Gerville-Réache No. 88278; Calve No. 88085; Gay No. 92059; Farrar No. 87210; Sophie Braslau No. 64469; Victor Opera Co. No. 31843. Played by Pryor's Band No. 31562; Xylophone No. 16892

pray'rs a - like un - heed-ing, oft ar - dent hom - age thou't re - fuse Whilst

he who doth cold - ly slight, thou for thy mas - ter oft thou't

choose, Threats and pray'rs a - like un - heed-ing, oft ar - dent hom - age thou't re -

fuse, Whilst he who doth cold - ly slight, thou for thy mas - ter oft thou't

choose, For love he is the lord of all, and ne'er law's i - cy fet-ters will he

wear, If thou me lov - est not, I love thee, And if I love thee, now be

ware! Love thou not me, Then I love thee and if I love thee, now be

ware! Lovethou not me, Then I love thee and if I love thee, now be - ware!

While she is singing this song, Don José, who is totally indifferent to her blandishments, because his heart is still with the little village maiden Micaela, sits whittling a stick, and Carmen, noticing his indifference, which greatly piques her, makes up her mind to arouse his interest by one bold stroke, and she finishes the song, she throws the rose which has been nestling in her hair, directly at his feet, with a most languishing glance, runs away with the other girls. Naturally Don José is astonished and picks up the flower and is marvelling at the boldness of her act, when Micaela again enters. He greets her with the utmost warmth, inquiring after his mother and receiving with fond affection the message from her which Micaela has brought him, being particularly touched when the maiden impresses on his brow the kiss which his mother had asked her to give him. The scene culminates in a beautiful duet entitled

* My Home In Yonder Vale

Andantino *mf* Sung by Micaela and Don José

My home in yon-der vale my moth-er lov'd shall I e'er see? Ah! fond'le me

mf

in my heart I cher-ish mem'ries dear yet to me! My home in yon-der

animato

vale, my moth-er lov'd I yet will see and mem'ries dear to me, I

cresc poco a poco

yet will bless the name, I yet will fond hope cher-ish, strength and cour-age

That one sweet hope that yet a - gain I will my home and my dear

dim.

moth-er once a - gain I'll see, my moth-er dear I'll see once more!

Micaela goes away, promising to return again before she goes back to her native village. Suddenly, excited cries are heard proceeding from the cigarette factory and some of the soldiers, headed by Captain Zuniga and Don José, rush into the factory, bringing out Carmen, surrounded by a group of excited girls. Questioning reveals the fact that Carmen has stabbed and seriously wounded one of the en-

vious girls who has presumed to taunt her regarding some personal matter, and Captain Zuniga puts her in charge of Don José, instructing him to conduct her to the City Prison at the next change of the guard. Carmen, who feels sure that she has made an impression upon Don José by throwing him the rose from her hair, at once starts her blandishments as soon as they are alone, but for a time in vain. Finally she starts to hum a very enticing melody, and upon Don José commanding her to be silent, she laughs at him, and poisoning herself with castanets in hand, she sings the ravishing "Seguidilla" a portion only of which is given here, as its vocal difficulties make it only useful as a stage song.

* Seguidilla

Allegretto

Sung by Carmen

mf

Near by the ram-parts of Sev-il-la! There I shall

find Lil-las Past-ia, We'll dance in the gay se-gui-dille, and the

wine cup we'll share With my new love I am go-ing, so fare-

dim.

well Tra la, la, la, la, la, la, la, la, la!

cresc. e stringendo

In this song, Carmen tells Don José with the boldest effrontery that she has discarded all her other lovers, that she is infatuated with him and wishes him to accompany her to the festivities at Lillas Pastia's inn, a noted resort on the outskirts of Seville where singing and dancing are the order of the day. Don José succumbs to the enticing picture of dual happiness which she portrays, and he finally agrees to per-

* Sung by Farrar No. 88511; Gay No. 91085; Matzenauer No. 87103

mit her to escape when the change of guard takes place. She accomplishes this by apparently pushing him aside and escaping into the crowd, but Don José is forced to bear the brunt of his carelessness from an official point of view by being imprisoned for two months.

ACT II

The entire act takes place two months later in the main room of Lillas Pastia's inn. Carmen is expecting Don José, who has just been released from prison, her love for him, in view of his great personal sacrifice, being still uppermost. While she is waiting, Escamillo, the celebrated toreador, who is at that moment the rage of all Seville and the idol of the ladies, enters and sings his inspiring and extremely vain

* Toreador Song

Allegro moderato

Sung by Escamillo

With thee to drink will be a pleas - ure, with sol - diers should toreadors go

side by side;— For both de - light In fight - ing bat - tles,

cresc. For we both de - light in bat - tle's roar! *f* Crowd - ed is the Cir - cus,

on a fes - tal day, There's not a seat empty from floor to roof— *cresc.*

* Sung by Ruffo No. 92065; Gogorza No. 88178; Amato No. 88327; Campanari No. 85073; Cigada No. 62618; Turner No. 16521; Victor Opera Company No. 31843. Played by Victor Herbert's Orchestra No. 70067 Sousa's Band No. 35000; Pryor's Band No. 31562; Xylophone No. 16892

cresc.

Crazed with ex-cite-ment, Are the spec-ta - tors, Hear them as they start to

mur - mur and roar! Clam-or - ing — all and ques-tions ask - ing

All are shout - ing till the fight is o'er — 'Tis a fes - ti-val rare

cresc molto e

of its kind, — For brave men — a fes-tal day, Come on! Make

stringendo *rit e dim.*

read-y At-tack! Be - ware! — Ah! —

p

Tor - e - a - dor, e'er watch - ful be, — Tor - e - a - dor, —

Tor - e - a - dor, — Do not for-get the bright-est of eyes, —

cresc.

Fond - ly thee a - wait! — And love's the prize for thee,

Tor - e - a - dor, And love's the prize for thee!

Carmen, who is readily flattered by admiration, is not at all displeased by the adoring looks which the handsome Escamillo casts in her direction, and while she gives a noncommittal reply to his fervent protestations of undying devotion at first sight, she manages to convey the impression that love's labor will not be all in vain for him. After the toreador and his companions depart, several of Carmen's gipsy friends who are about to go up into the mountains on a smuggling expedition, ask her to accompany them that night, but she declines on the ground that she has to remain to meet Don José. The gipsies then suggest

that she induce Don José to desert and join them as a member of the band, and while she does not believe this is possible to accomplish, she agrees to try to win him over. In a few moments, Don José is heard approaching singing the famous dragoon song entitled

* Man of Alcala

Allegro moderato

Sung by Don José

The musical score is written for voice and piano. It begins in the key of B-flat major (two flats) and 2/4 time. The tempo is marked 'Allegro moderato' and the initial dynamic is 'mf'. The piano accompaniment consists of simple chords and eighth-note patterns. The vocal line includes a triplet in the second measure of the second system. The score is divided into five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are in English and follow the melody. The key signature changes to B major (two sharps) in the fourth system. The score ends with a final cadence in B major.

mf

Halt! there! Who goes there? Man of Al-ca-la! Where are you

bound for now, Man of Al-ca-la? I am bound to fight right well, my

cresc. en-e-my to smite, He who stole my love a-way!

f If that's where you're bound, Pass on now, my friend! *dim.* In love or hon-or we are

one, Com-rades all, we are com-rades all, *dim.* Man of Al-ca-la!

* Sung by Martinelli in record No. 88536

Don José enters and very naturally his greeting is most enthusiastic and Carmen's manner most winning. After a few minutes' conversation, in the course of which he cannot be persuaded to desert home and country for her, she tells him that she is going to sing and dance for him and thereupon commences her ravishing

* Castanet Song

Allegretto

mf

La _____ la _____ la _____ la _____

As she sings, the bugles are heard sounding the call to barracks and Don José starts to buckle on his belt and sword, but stands undecided as she continues to dance and sing, even while the bugles sound.

f

La _____ la _____ la _____ la _____

At the conclusion of her song, Carmen finds Don José still bound to be true to his flag and country, and when she reproaches him with not having the love that he should have for her, he takes from near

* Sung by Farrar in record No. 88536

his breast the flower that she threw at him two months before, and showing it to her, sings the most melodious song in the whole opera entitled

* This Flow'r That Once To Me You Gave

Sung by Don José

Andante cantabile

mf

This flow'r that once to me you gave, — With — in my pris — on have I

cher — ished, For me still per — fume it re — tained, Tho' all its

beau — ty long had passed For night and day in dun-geon

cresc. gloom — y, Dear, I swear I tho't of thee! — And

dim

cresc. while its fra — grance filled my brain, — Thy name in — voked — so far from

* Sung by Caruso in records No. 88208 and No. 88209; Dalmores No. 85122; Jadowker No. 76027; Martinelli No. 74391; de Lucia No. 76001; Evan Williams No. 74122; M^c Cormack No. 74218

me. I nev-er lov'd an-oth-er one but thee, In my

soul you have all sway, Ah! my Car - men

I love but you I love none in this world but you

Car-men, I love you!

dim.

Finding that she is still unmoved by his appeal to permit him to retain his honor and manhood, Don José resolves to leave her, but just as he starts to go away, in walks Captain Zuniga, who has also been very much smitten with the charms of Carmen and he takes it upon himself to order Don José back to

the barracks in a very insulting way. This results in a quarrel, during which Don José strikes his superior officer, and realizing then that return to his regiment means court-martial and death, he joins the gipsy band and goes off with them to their mountain retreat.

ACT III

This act takes place in the smugglers' retreat high up in the mountains near Seville. The entire band of gipsies are either stretched out upon the ground amusing themselves in various ways or engaged in bringing in packages of smuggled goods. Both Carmen and Don José are there, but it is plain to be seen that Don José, who at heart is still a man, is grieving deeply over the altered circumstances of his life. Carmen joins in a game of cards to have her fortune told and as the card whose face means death turns up invariably for her, she realizes that some grave unknown peril is imminent, but with the characteristic indifference of her nature, she voices her utter disregard of the future in a song entitled

*'Tis All In Vain

Sung by Carmen

Andante *cresc.*

'Tis all in vain we would a-void the stern re-

dim

sponse, in vain I sort the cards!— 'Twill not a-vail, the truth they do de-clare as

cresc.

eer for they de- ceive not.— If in the book the page is clear, fear not, fear

dim.

not, Pro-ceed and deal the cards,— If sort-ed right, the cards you deal will pleasure

tell, will pleas-ure for thee tell— But if thy doom's to die, If in the book of

Fate, thy fu-ture's writ - ten,— Full twen-ty times to change it you may try, but

still, the cards will say "You die,"— If in the book of Fate 'tis writ-ten you must

die,— The cards can but re - peat — can but re-peat "You die!"

The gipsies, including both Carmen and Don José, then go away to attend to various duties in connection with their smuggling operations, and Micaela then enters. After looking anxiously around to see if she can find Don José, she sings her touching air

* I Try Not To Own That I Tremble

Sung by Micaela

I try— not to own that I trem-ble, but I know I'm a cow-ard, al-tho' bold I ap-

* Sung by Tetrassini No. 88503; Farrar No. 88144; Alda No. 74353; Gluck No. 74245

pear, Ah! how can I ev-er call, up my cour-age,while

hor - ror and dread chill my heart, Here in this sav-age re-

treat, sad and weary am I, a-lone and sore a-fraid,

Heav-en, to thee I hum-bly pray, pro-protect thou me and guide, and

aid, Pro-protect thou me, guide and aid, Pro-

tect and aid! Pro-tect thou me

guide and aid, Pro-tect me, Oh God!

Don José, returning shortly, challenges a stranger who proves to be Escamillo, the toreador, in search of Carmen, whom he is bound to possess. Not knowing that the man who confronts him is Carmen's accepted lover, he tells Don José that he is infatuated with Carmen and the gipsies rush in just in time to prevent a duel. Carmen, however, shows plainly her feeling for the toreador and receives a significant warning from Don José that if she plays him false, after virtually destroying his whole life, she must take the consequences. Just then Micaela enters, having sought Don José to beseech him to come back home and see his mother. Jealous of Escamillo and Carmen, and fearful of what may happen in his absence, he at first refuses but finally decides to go when Micaela tells him his mother is dying. Before departing however, he warns Carmen that vengeance will be his should she break her faith with him, but it can easily be imagined that his words have little or no effect upon her.

ACT IV

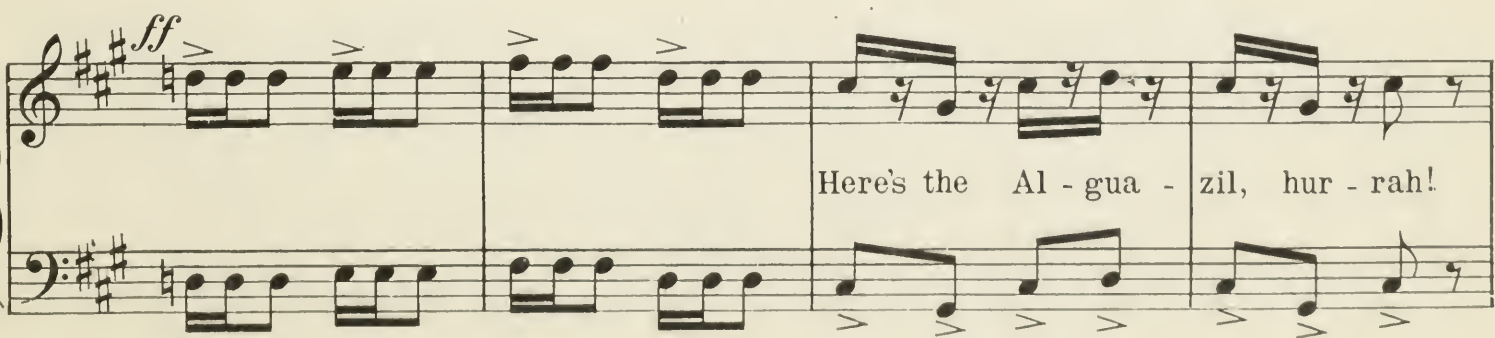
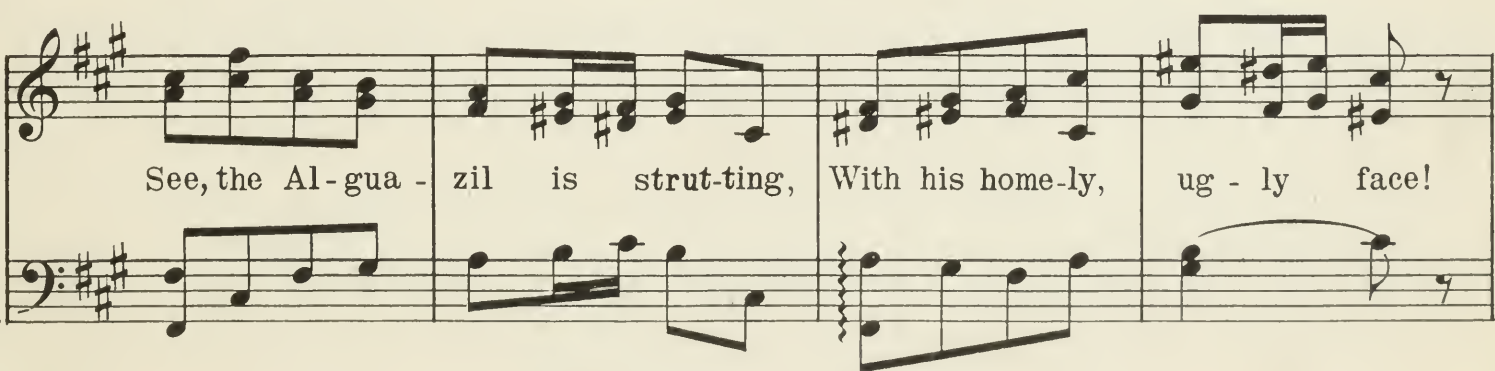
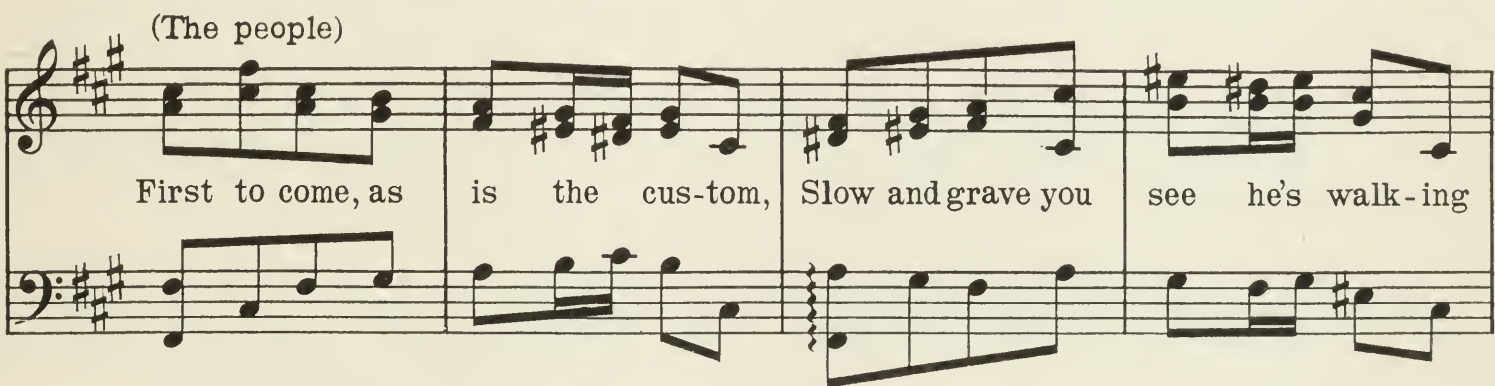
This act takes place in a public square in Seville immediately in front of the Arena where the bull fights are conducted. The square is alive with people intent on attending the bull fight, and the bull fighters make their entrance on the way to the Arena to the inspiring strains of the

* March of the Toreadors

Allegro giocoso

ff

* Played by La Scala Orchestra No. 68052 and No. 62617; Pryor's Band No. 31562 and No. 16575; Xylophone No. 16892



cresc poco a poco

Last in the procession comes Escamillo, resplendent in his magnificent costume and accompanied by his adoring Carmen, who has totally forgotten the unfortunate Don José. Before Escamillo leaves to take his place in the Arena, he sings with Carmen the charming duet

* If You Love Me

Andantino

mf (Escamillo)

Sung by Escamillo and Carmen

If you love me — Car - men, if you love me, my

* Sung by Farrar and Amato No.89086; Salvadore and Cigada No.62102

Car - men, Then you may, yes you may — Be right proud love, to -

day! — If you love — me, — if you love — *dim.*

mf (Carmen)
me! — Thee I love, Es - ca - mil - lo, May I die if 'tis

false Nev - er have I lov'd yet as I love thee, my

(Both)
own, — Ah! I love thee, — ah! I love — thee! *p*

After Escamillo has gone, Carmen is approached by two cigarette girls, Mercedes and Frasquita, who warn her that Don José has been seen in the public square and that he is watching for her with vengeance in his heart. Carmen laughs at them and her sangfroid in no way deserts her when, as she goes to walk into the bull fight, Don José suddenly confronts her. She treats him with the utmost scorn, while he, realizing that a catastrophe is imminent, alternately pleads with and threatens her. He asks her to go away with him, commence life anew, but she only laughs at him, tells him that he is a fool to still care for her, that love can never be brought back when once lost, and finally admits that Escamillo has her heart. Several times she goes to break away from him and finally, as the triumphant strains of the "Toreador Song" announces another victory for the great toreador, she throws the ring which Don José has given her into his face, and suddenly runs toward the Arena. Maddened at her indifference and at the final insult which she has cast upon him, Don José draws his stiletto and rapidly pursuing her, plunges the knife in her back just as she gains the steps of the Arena. She falls dead and as Don José, dazed at his own act, stands looking at her prostrate form, the strains of the "Toreador Song" are once more heard. As the doors swing open the people stand spell-bound at the tragedy before them and Don José, wakened out of the lethargy into which he has fallen, announces the fact that he has slain Carmen in the following dramatic musical passage:

Andante moderato

* FINALE

(Don José) *ff*

I am here, do thy will— 'Tis I— who struck her

down!— Ah! my Car-men, Ah! my own a-dor-ed

(The curtain descends)

Car - men. *ff*

As the curtain goes down Don José falls prostrate beside the woman whom he loved in both life and death.

END OF THE OPERA

* Part of record No. 88531 sung by Farrar and Martinelli; also part of record No. 92050 sung by Passeri and Paolo

RIGOLETTO

Libretto by Francesco Piave

Music by Guiseppe Verdi

CHARACTERS

THE DUKE OF MANTUA

BORSA, the Duke's attendant

RIGOLETTO, a hunchback jester

GILDA, Rigoletto's daughter

SPARAFUCILE, an assassin

MADDALENA, Sparafucile's sister

The scene is laid in the city of Mantua about the year 1600.

ACT I

The first scene takes place in the magnificent ball-room of the Duke's palace. A fête is in progress, and the nobles with their ladies are gathered in brilliant array. The Duke is telling Borsa, his attendant, about a beautiful maiden whom he first saw while she was performing her devotions at church, and whom he has been wooing in the guise of a poor student. He has already discovered that she lives in a remote part of Mantua and that a mysterious stranger visits her every day. As he is speaking, the wife of the Count of Ceprano passes and when Borsa cautions him about expressing his admiration of her too loudly, the Duke laughs and sings the famous song

* In My Heart

Allegretto

Sung by the Duke

mf

In my heart all are e - qual - ly cher - ish'd, ev - 'ry

thought of ex - clu - sion with - in me I smo - ther, None is

* Sung by Caruso No. 87018; Constantino No. 64069; M^c Cormack No. 64344

dear - er _____ to me than a - no - ther, _____ in their turn I _____

_____ for each one would die. Let the fu - ture de - cide who shall

cresc. *dim.*
 bless _____ me, While I woo ev - 'ry flow - er de - light - ed, _____ If to -

day one _____ my love hath re - qui - ted, for a - no - ther, a - no - ther _____

mf
 _____ to mor - row I sigh to - mor - row, for a - no - ther _____



After he sings this dashing ditty, the Duke makes desperate love to the Countess and goes out with her on his arm. Rigoletto follows him, after having made much fun, in his bitter, sarcastic way, of the discomfited Count of Ceprano before the courtiers. As soon as Rigoletto is gone, one of the courtiers tells the others that he has found out that Rigoletto has a lady-love, which of course causes great amusement; whereupon the Count of Ceprano, wishing to revenge himself for Rigoletto's jesting, proposes that they carry her off the following night, to which all eagerly assent. The Duke and Rigoletto again enter, the latter counseling him to carry off Ceprano's wife and to put the husband to death if he objects. Just then the Count of Monterone forces his way into the Duke's presence and boldly denounces him for having made his daughter an object of scorn, whereupon the Duke orders him arrested and as he is led away, Rigoletto unmercifully derides and ridicules him. In retaliation, the Count lays a parent's curse upon Rigoletto and the jester, who is extremely superstitious, is struck dumb with terror.

In the next scene, which takes place in front of Rigoletto's house, the jester is accosted by Sparafucile, a professional assassin, who asks him if there is anyone whom he would like put out of the way - if so, it will only cost him a small sum. When Rigoletto asks him how this is accomplished, Sparafucile informs him that he has a sister who decoys the victim to his house, and that in this way many a dark deed has been successfully performed. Just as Sparafucile goes away, Gilda, Rigoletto's daughter enters and in the course of their conversation asks Rigoletto to tell her something of her mother, whereupon he sings the plaintive air

* Ah! Why Recall?

Andante con espressivo

Sung by Rigoletto

Ah! why re-call in mi-ser-y, What tem-pests dread have moved me; An an-gel once com-pan-ion'd me, An

* In record No. 89082 sung by Hempel and Amato; in record No. 89058 sung by Magrini and Ruffo

an - gel in pi - ty lov'd me. Hid-eous, an out-cast, pen-ni-less,

cresc. She bless'd my lone - ly years. Ah! I lost her, I *dim.*

lost her, re - lent - less death, too soon waft - ed her soul to

p heav-en Thou yet art left me, Thou to con-sole my mi-ser-ry, —

espressivo Ah! for that bless - ing heart - felt thanks be giv'n!

Then he tells Gilda that he has no family and no friends, being nothing but a poor deformed hunchback, and warns the maid-servant, Giovanna, not to permit anyone to come in. He then goes away, after which the Duke enters, having bribed the maid-servant with a purse of gold. He makes violent love to Gilda,

telling her his name is Walter Maldé and that he is a poor student. Suddenly Gilda sends him away, having thought she heard her father approach, and after he goes, she sings the beautiful

* Carved Upon My Heart (Caro Nome)

Sung by Gilda

Moderato

p

Car'vd up - on my in - most heart, Is that

name for - ev - er more, Ne'er a - gain from thence to

part, Name of love that I a - dore; Thou to

me art ev - er near, Ev - 'ry tho't to — thee will —

cresc.
tr. *tr.*

fly, Life for thee a - lone is — dear, Thine shall

* Sung by Tetrzzini No. 88295; Sembrich No. 88017; Melba No. 88078; Pareto No. 76007; Michailowa No. 61141; Victor Opera Company No. 31886

be my part - ing sigh. Thou to me art ev - er near,

ev - ry thot' to thee will fly Life for thee a - lone is dear to

me, Thine yes thine my part - ing sigh.

Night has now fallen, and as Gilda ascends the terrace to the house with a lantern in her hand, the Count of Ceprano, accompanied by the courtiers, all cloaked and masked, steal in for the purpose of abducting her. They are suddenly confronted by Rigoletto, who is fearful for his daughter, but they assure him that they are about to carry off the wife of the Count of Ceprano (whose residence is next door) and induce him to join in their scheme. One of the courtiers puts a mask over Rigoletto's face, and ties it with a handkerchief so that he cannot see; then they even make him hold the ladder while they carry his own daughter Gilda away. As she is lifted from the ladder, a scarf falls from her shoulders at his feet, and when he takes the mask from his face, he recognizes the scarf and realizes that he has been tricked. Filled with superstition, he sees in the deed only the fulfillment of the parent's curse which has been laid upon him and falls prostrate in a swoon.

ACT II

The second act takes place in one of the drawing-rooms in the Duke's palace. The Duke has already learned of Gilda's abduction, but he does not know as yet that it is the work of his own courtiers, or that Gilda is Rigoletto's daughter. Just then, the courtiers enter and inform the Duke that they have carried off Rigoletto's lady-love in the following spirited chorus.

* Unto A Lonely Abode

Allegro moderato *p* Sung by the Chorus

Un-to a lone - ly a-bode di - rect - ed, Where shades of

* Sung by N. Y. Grand Opera Chorus No. 64049

eve - ning were fall - ing fast By dark'ning sha - dows we were pro-

tect - ed, Un - til our game we spied at last we spied at

last, With ti - mid foot - step she scarce came nigh us, We were pre-

par - ing our prey to seize When Rig - o - let - to just then came

by us, With an - gry brow and ill at ease, and ill at ease. And that the

joke might be all the mad - der, We said Ce - pra - no's wife should be our

prey, We then de - sir'd him to hold the lad - der; His eyes we

ban - dag'd, He did o - bey, he was de - sir'd to hold the

lad - der, and he, he did o - bey! We swift-ly mounted to the room, and

found ____ her, The start-led beau - ty we bore a - way, ____ When he dis-

cov - er'd how we had fooled him, No doubt, no

doubt he curs'd us till the break of day, No doubt, no doubt, no doubt he

curs'd us till the break, the break of day, Yes, No doubt he curs'd us till break of

day, No doubt he curs'd till break of day, No doubt, no doubt, no doubt he

curs'd us, no doubt he curs'd us till break of day!

After the Duke hears this, he realizes that they have carried away the very lady with whom he himself is infatuated, and when the courtiers tell him that they have brought her to the palace, he sings the following aria:

Now Hope Is Renewed

Sung by the Duke

Allegro moderato

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The tempo is marked 'Allegro moderato'. The key signature has one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings. The lyrics are written below the vocal line.

Now hope re - new'd is glow - - - ing, With
in my heart_ o'er_ flow - - ing My throne and crown I'd
give _____ to_ call thee mine_ once more, My
throne and crown I'd give _____ to_ call thee mine once
more. Thou now shalt know who loves _____ thee, While

cresc. *mf* *dim.*

joy su - preme u - nites us, Un - less sweet love de -

lights us, A king him - self were poor, Un -

less love de - lights us, Un - less love un-less love de -

lights us e'en a king were poor!

After this song he goes away, and a few minutes later Rigoletto enters. He has succeeded in calming himself, and decides to temporize with the courtiers in order to find out where they have hidden his daughter. When he inquires for the Duke, they inform him that he is still sleeping, but when one of the Duchess's pages comes, they tell the page that he has gone hunting, whereupon Rigoletto realizes that Gilda must be in the toils of the Duke, and in a scene of tremendous dramatic power, tells them that Gilda is his daughter, alternately pleading with and threatening them to restore her to him - but of course all in vain. Finally Gilda herself appears, and as Rigoletto clasps her to his breast, she tells him how the Duke has deceived her by pretending that he was only a poor student and how she was finally abducted and taken to the Palace. Just then the Count of Monterone, who had invoked the curse upon Rigoletto, passes by on the way to prison. Pausing in front of the picture of the Duke which is hanging in the drawing-room, he laments the

fact that no one will avenge him, but Rigoletto who overhears him, takes an oath that both he and Monterone shall be revenged; yet the gentle Gilda, injured as she has been, pleads with her father to forget all thoughts of vengeance.

ACT III

In the next act, the scene takes place both inside and outside of the assassin, Sparafucile's house, the scenery being arranged so that one may see the action in both places. Rigoletto and Gilda are standing outside the house engaged in earnest conversation, Gilda still pleading for the faithless Duke, and Rigoletto planning to show her that he is faithless. Just then, the Duke, dressed as an ordinary soldier, enters Sparafucile's house as Gilda and her father watch him through a crevice in the wall. He asks Sparafucile for some wine, and while he goes to get it, sings the most popular song in the opera entitled

* Woman Is Fickle (La Donna é Mobile)

Sung by the Duke

Allegretto *p*

1. Wo - man is fick - le, False al - to - geth - er; Moves like a
 2. Wretched the day is, When she looks kind - ly; Trusts to her

feath - er, Borne on - the breez - es. Wo - man with witch - ing smile,
 blind - ly, He life thus wast - ing. Yet he must sure - ly be,

Will e'er de - ceive you; Oft - en will grieve you, Yet as she pleas - es,
 Dull be - yond meas - ure; Who of love's hap - pi - ness, Ne'er has been tast - ing,

cresc *poco* *a* *poco* *f*

Her heart's un - feel - ing False al - to - geth - er, Moves like a feath - er
 Wo - man's un - feel - ing False al - to - geth - er, Moves like a feath - er

69

p *mf* *p* *mf*

Borne on the breeze.
Borne on the breeze.
Borne on the breeze.
Borne on the breeze.
Borne on the breeze.

Sparafucile brings in the wine and then goes out into the street, and asks Rigoletto what to do, whereupon Rigoletto tells him to wait awhile. In the meantime, the Duke has commenced making violent love to Maddalena, Sparafucile's sister, and at this point the most remarkable musical number in the entire opera is sung by a quartet composed of the Duke and Maddalena on the inside and Rigoletto and Gilda on the outside of the house.

* Fairest Daughter of the Graces

Andante

Sung by the Duke,
Maddalena, Gilda and Rigoletto

p (The Duke)

Fair-est daughter of the Graces, I, thy humble slave, im-plore—
thee, With one ten-der word to joy re-store me, End the
pangs, the pangs of un-re-qui-ted love. Of my an-guish, See the

* Sung by Abott, Homer, Caruso and Scotti No. 96000; Sembrich, Severina, Caruso and Scotti No. 96001; Bori, Jacoby, Mc Cormack and Werrenrath No. 89080; Huguet, Zaccaria, Lanzirrotti and Cigada No. 35456; Victor Opera Quartet No. 70073; Victor Opera Company (Part only) No. 31886. Played by Kryl's Band No. 35239; Pryor's Band No. 16276; Piano Transcription by de Pachmann No. 74261; Accordion Solo No. 35367

tra - ces, Thee I trea - sure, all a bove With one

cresc. *f*

ten-der word to joy re - store me, End the pangs, the pangs of un-re - qui - ted

p

(Maddalena) (Gilda)

love. I ap-pre-ci-ate you rightly, All you say is but to flat-ter, Ah! to speak of love so

p

(Maddalena) (Gilda)

light-ly, Ah, I laugh to think how ma-ny, Yet your ten-dertale may move Words like these to me were

(Rigoletto) (Gilda)

spo-ken, Thy tears will not a-vail, He is false, my heart is

(Gilda) (Duke)

bro - ken 'Twas in vain I strove for bliss! End the pangs of

cresc. *dim.* *p* (Gilda) He is

un - re - qui - ted love Fair - est daugh - ter of the Gra - ces, I thy

false (Gilda) He is false

hum - ble slave im - plore thee, With one ten - der word to joy re -

store me, End the pangs, the pangs of un - re - qui - ted

(Gilda) *cresc.* *dim.*

love, He's false, my heart, my heart is bro - ken, Ah, in vain for bliss I

cresc. - - - - - *dim.* - - - - -

strove, for he is false, my heart is bro - ken, Ah, in vain for bliss I

cresc - - *poco* - *a* - *poco*

strove, For he is false, my heart is bro - ken, Ah, in vain for bliss I

ff

strove, Ah! in vain for bliss I

cresc - - - - - *dim* - - - - -

strove, For he is false, my heart is bro - ken, Ah! in vain for bliss I

cresc. - - - - - *dim.* - - - - -

strove, For he is false, my heart is bro - ken, Ah, in vain for bliss I

*cresc.**poco - a - poco*

strove, For he is false, my heart is broken, Ah! in vain for bliss I

strove, Ah! in vain for bliss I

*cresc.**dim.**cresc.*

strove, For he is false, in vain bliss I sought! For he is

*dim.**p (Maddalena) f**p*

false, in vain bliss I sought! Ah! I must laugh, to think how ma-

(Gilda) Ah! in vain I strove.

ny yet your tender tale will move!

Rigoletto then makes up his mind inflexibly that the Duke must die, but the gentle Gilda is still unwilling. Rigoletto makes a bargain with Sparafucile to make away with him for twenty golden crowns, and goes away, telling the assassin that he will return at midnight to dispose of the body.

In the meantime, Maddalena, who has been very much attracted by the Duke's ingratiating manner, finally persuades her brother to agree to make away with anyone who may turn up at the house before midnight and thus save the Duke. This plan is overheard by Gilda, who has stolen away from her father, and she makes up her mind to sacrifice herself for the Duke, accomplishing this by knocking at the door and becoming the victim of Sparafucile's sword. As the hour of twelve strikes, Rigoletto returns and is given the sack which he supposes contains the dead body of the Duke. As he goes to cast the sack into the river, he suddenly hears the voice of the Duke at a distance, and realizing that some mistake must have been made, he tears open the sack only to gaze into the face of his daughter. She revives at the sound of his voice, and when he questions her, tells him that she loved the Duke too much to see him die and asks her father's forgiveness in the final musical number of the opera entitled

* From Yonder Sky

Andante

Sung by Gilda and Rigoletto

p (Gilda)

From yon - der sky with the blest an - gels

fly - ing, Comes my mo - - ther to wel - - come me

mf (Rigoletto.)

home. Child, in pi - ty, oh speak not of

dy - ing Stay thou to bless me, Oh leave me not

* Sung by Pareto and Ruffo No.92506; Huguet and Minolfi No.68067

(Gilda)

lone, no, no, leave me not, From yon - der sky with the blest an - gels

fly - ing, Comes my mo - ther to wel - come me

(Rigoletto) (Gilda) *dim.* (Gilda dies)

home, Ah, no, leave me not, There we wait, My fa - - ther for

(Rigoletto)

Gil - da! my Gil - da! I've lost her!

Ah! 'Twas a fath - er curs - ed me!

As the curtain descends, Gilda breathes her last, and the unfortunate Rigoletto falls prostrate over her body.

END OF THE OPERA

LOHENGRIN

Words and Music by Richard Wagner

CHARACTERS

HENRY, King of Germany

DUKE GODFREY, her brother

LOHENGRIN, a knight of the Holy Grail

FREDERICK, Count of Brabant

ELSA, the Duke of Brabant's daughter

ORTRUD, his wife

The scene is laid in Antwerp about the year 1000.

ACT I

The first act takes place on the banks of the river Scheldt, where King Henry sits in judgment on Elsa, daughter of the Duke of Brabant. Count Frederick and Ortrud, his wife, have accused Elsa of killing her brother Godfrey, who has mysteriously disappeared. When the king asks Elsa to defend herself, she relates her dream of a knight who will come to fight for her innocence, in the song entitled

* I Saw In Splendor Shining

Sung by Elsa

Andante

pp I saw in splen - dor shin - ing a knight of glo - rious

mien, On me his eyes in - cli - ning, with tran - quil gaze se -

rene; A horn of gold be-side him, he leaned up-on his sword,

* Sung by Gadski No. 88038; Juch No. 74014

Thus when I first es - pied him 'mid clouds of light he
soard; His words so low and ten - der brought
life re - new'd to me, My guar - di - an, my de -
fen - der, Thou shall my cham - pion be!

The King's herald, at his command, calls upon this knight to appear, and Ortrud is already rejoicing at his failure to respond when suddenly a knight (Lohengrin) clad in shining armour is seen to approach drawn on the waters of the Scheldt by a swan Leaping lightly out of the boat, he gives thanks to the swan for his safe arrival in the song

* I Give Thee Thanks

Adagio

Sung by Lohengrin

I give thee thanks, my trus - ty swan!

* Sung by Slezak No.61203; de Lucia No.76002

pp

Turn thee a - gain and breast the tide, Re - turn un-to that land of dawn,

Where late we did in joy — a-bide! Well thy ap - poin-ted task is done!

sempre. pp

Fare-well! Fare - well! my trus - ty swan!

8va

Lohengrin, having saluted the King, asks Elsa if she will be willing to become his wife after he has fought for her, a boon she grants simply and gratefully. He also makes it a condition that Elsa is never to ask him his name or whence he has come, which she promises as well with implicit faith. Lohengrin thereupon challenges Frederick to decide the accusation of Elsa by single combat and the King calls on the Almighty to give victory to the right in the stirring song

* O King Of Kings!

Maestoso

ff *pp* *Sung by the King*

Oh King of Kings, on thee I call! Look down on

us in this dread hour! Let him in this or -

* Sung by Journet No. 64013; played by Pryors Band No. 35147

cresc. *mf* *dim.*

deal — fall whom Thou know'st guilt — ty — Lord — of

p

pow'r! To stain - less knight give strength and

might, With cra - ven heart the false one smite;

mf *f* *dim* *p*

Do thou, O Lord, to hear us deign, for all our

più p *p* *dim.*

wis - dom is but vain, For all our wis - dom is but vain.

Frederick is defeated by Lohengrin, and declared outlawed by the King. He and Ortrud are ordered to leave the country, while Lohengrin and Elsa are betrothed amidst the rejoicings of the people expressed in the grand chorus

* Great Be Thy Fame

Allegro moderato

Sung by the Chorus

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in G minor (three flats) and 4/4 time. The vocal part is in the same key and time. The lyrics are written below the vocal line. The score includes dynamic markings such as *ff* (fortissimo), *segne.*, *cresc.* (crescendo), and *f* (forte). The tempo is marked *Allegro moderato*. The score is for a chorus, as indicated by the instruction 'Sung by the Chorus'.

ff

Sing a lay of plea - sure, a -

segne.

loud, a - loud tri - um - phant mea - sure!

f

Great be thy fame! long live in glo - ry!

cresc.

Great be thy fame, Long live in glo - ry!

ff

Blest be thy name, Great be thy fame!

* Part of this in record by Pryor's Band No. 35147

Blest be the hour that brought

thee Great! shall be thy

fame! shall be thy fame!

shall be thy fame and great thy

name, Shall be thy fame, shall

be thy fame, shall be thy

fame! All hail! All hail! All

hail to thee! *fff* Hail! to thee!

sempre fff Hail! to thee! All hail! to thee! to

thee! to thee! to thee!

Frederick, crushed by his defeat, falls at Ortrud's feet. The people bear Elsa and Lohengrin away amid general rejoicing.

ACT II

The second act takes place in the dark and deserted yard of the castle. Frederick with his wife Ortrud are concealed there, and Ortrud is endeavoring to persuade her husband that he can finally prevail over Lohengrin. In the meantime, Elsa steps out on the balcony and expresses her happiness and joy in the song

* Ye Wandering Breezes

Sung by Elsa

Andante

p Ye wand-'ring bree-zes heard me, when grief was all I

knew, Now that de-light hath stirr'd me, my joy I'll breathe to

you — Thro' heav-'n's a-zure ye bore him,

ye waf-ted him to me, 'Mid stor-my waves watch'd o'er him, my

* Sung by Gadski No.88377

guide, my love to be, Where e'er thy pin - ion

rush - eth, the mourn - er's tears are dry, My

rall. cheek that burns and flush - eth with love, ah! cool and hide! *dim.* *p*

Ortrud has conceived the idea of accomplishing the downfall of Lohengrin through Elsa herself. In pursuance of her plan she feigns exhaustion, and calls to Elsa in a faint voice. Elsa hastens down and admits her into the castle, whereupon Ortrud uses the opportunity to sow doubts in Elsa's mind, telling her that one of these days the knight will disappear as he came, expressing this cruel thought in the following way:

* May He Never Leave Thee

Sung by Ortrud
cresc.

Maestoso *mf* *p* May he nev - er leave thee, who was by mag - ic hi - ther brought, and

dim. may the gla - mour ne'er de - ceive thee that in thy soul his words have wrought!

* Part of this in Cello record by Bourdon No. 35399

On the next day, Elsa attended by her train of ladies, proceeds slowly to the church to the strains of the

*Bridal Processional

Played by the Orchestra

Andante

The musical score is for a piano accompaniment of a 'Bridal Processional'. It is in 2/4 time and B-flat major. The tempo is marked 'Andante'. The score consists of five systems of music. The first system begins with a piano (p) dynamic. The second system also starts with a piano (p) dynamic. The third system includes a crescendo (cresc.) marking, followed by mezzo-forte (mf), then a diminuendo (dim.), and ends with a piano (p) dynamic. The fourth system continues with a piano (p) dynamic. The fifth system also begins with a piano (p) dynamic. The score features various musical notations including treble and bass staves, notes, rests, and dynamic markings.

Ortrud, bound to wreck her vengeance, meets Elsa and taunts her with not being able to tell the name of the knight whom she is marrying. Frederick also accuses Lohengrin of fraud and dares him to disclose his name and country. The strange knight refuses, because he need share his secret with no one

* Part of this in selection by Sousa's Band No. 35114

but Elsa, and while for a moment her faith is shaken, she finally fights down her anxiety and doubts. Frederick and Ortrud are again driven away and the bridal procession continues on its way.

ACT III

The prelude to this act is of exceptional musical beauty and an excerpt from it is given herewith

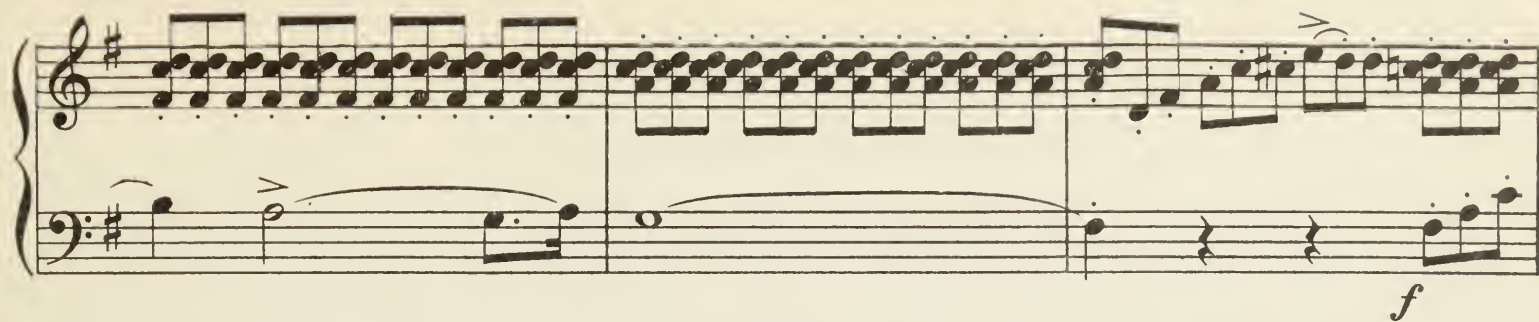
* Prelude

Played by the Orchestra

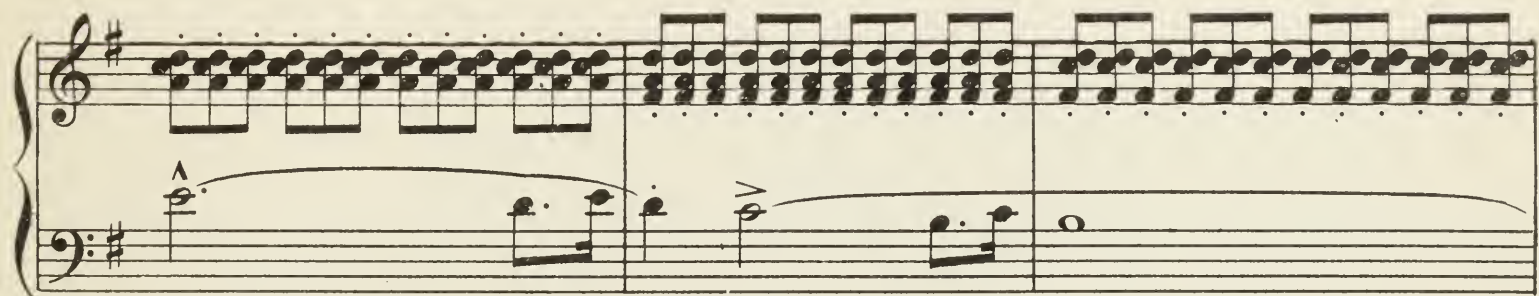
Allegro

The musical score is written for piano and orchestra. It consists of five systems of music. The piano part is written in treble and bass staves, and the orchestra part is written in a single staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked *Allegro*. The score includes various dynamics such as *f* (forte), *sf* (sforzando), *mf* (mezzo-forte), and *f* octaves *ad lib.* (ad libitum). There are also articulations like accents and slurs. The score is a piano arrangement of the original orchestral prelude.

* Played by Herbert's Orchestra No. 55048; Sousa's Band No. 35114; La Scala Orchestra No. 62693



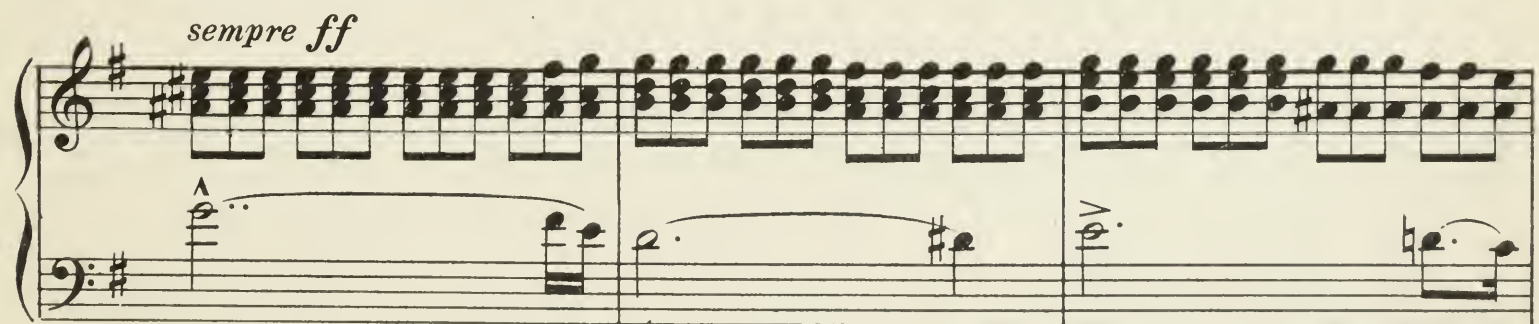
First system of musical notation. The treble clef staff contains a continuous sixteenth-note arpeggiated pattern. The bass clef staff features a melodic line with a half note, a quarter note, and a half note, followed by a whole note. A dynamic marking *f* is placed below the bass staff.



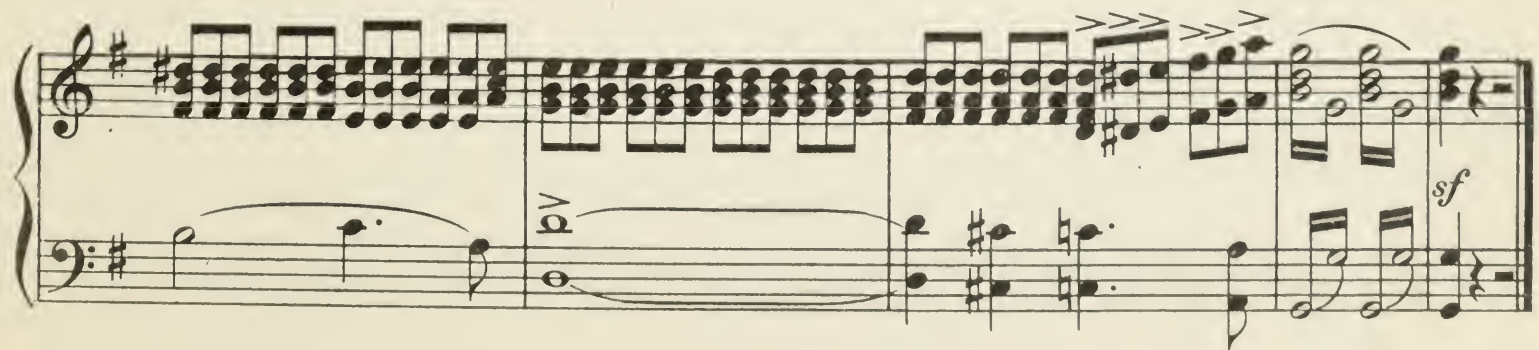
Second system of musical notation. The treble clef staff continues the sixteenth-note arpeggiated pattern. The bass clef staff has a melodic line with a half note, a quarter note, and a half note, followed by a whole note. A dynamic marking *f* is placed below the bass staff.



Third system of musical notation. The treble clef staff features a continuous sixteenth-note arpeggiated pattern. The bass clef staff has a melodic line with a half note, a quarter note, and a half note, followed by a whole note. A dynamic marking *f* is placed below the bass staff.



Fourth system of musical notation. The treble clef staff contains a continuous sixteenth-note arpeggiated pattern. The bass clef staff features a melodic line with a half note, a quarter note, and a half note, followed by a whole note. A dynamic marking *sempre ff* is placed above the treble staff.



Fifth system of musical notation. The treble clef staff contains a continuous sixteenth-note arpeggiated pattern. The bass clef staff features a melodic line with a half note, a quarter note, and a half note, followed by a whole note. A dynamic marking *sf* is placed below the bass staff.

The first scene takes place in the bridal chamber. The ladies enter on one side leading in Elsa; the King and his nobles from the other side leading Lohengrin, all singing the beautiful

* Bridal Chorus

Sung by the Chorus

Moderato

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'p' (piano). The lyrics are written below the vocal line.

p Faith-ful and true we lead you
 forth, Where love tri-um-phant shall crown you with joy! Star of re-
 nown, flow'r of the earth, Blest be you both far from
 all life's an- noy. Cham-pion vic- to- rious go thou be-
 fore! Maid bright and glo-rious, go thou be- fore!

*Sung by La Scala Chorus No.16537; Victor Opera Chorus No.31846. Played by Pryor's Band No.31227

p Mirth's noi - sy re - vel, you've for - sa - ken, ten - der de -

lights for you now a - wa - ken! *p* Fra - grant a - bode en -

shrine you in bliss, Splen - dor and state in joy you dis -

p miss. Faith - ful and true, We lead you forth,

When love tri - um - phant shall crown you with joy; Star of re - nown,

Flow'r of the earth, Blest be ye both, far from all

life's an - noy! from all life's an - noy!

cresc. *f* *dim.* *p*

The guests leave, one by one, and finally the happy couple are alone. They express their feelings for each other in the tender duet.

* The Blissful Strain Is O'er

Tranquillo

(Elsa)

Sung by Elsa and Lohengrin

When thou dost bend o'er me thy glance of splendor, When thou art near, the

bliss of heav'n is mine; Words can-not tell this joy, sweet and ten-der,

When thou art near, the bliss of heav'n is mine! Thy words, oh fair - est

p *cresc.* *dim.* *mf*

* In record No. 92055 by Huguet and de Lucia

well thy transports ren-der, If thou art blest, thy joy is doub-ly mine!

pp
Bend thou on me those eyes so soft and ten-der, Oh let me breathe with

(Elsa) *cresc.* (Lohengrin)
thee a joy di-vine Bend thou on me, I feel a joy sweet and pure, Oh, bend those

(Elsa) (Both)
eyes soft and ten-der, a joy sweet and ten-der Oh let us

ff *dim.* *p* *dim.*
breathe once more this joy di-vine, breathe this joy di-vine!

Elsa is filled with happiness but she is still trembling with excitement and worried with the fear that her happiness will suddenly vanish. Lohengrin endeavors to reassure her but her restlessness increases and she finally asks the fatal question which is destined to put an end to their mutual happiness. Just at this moment, Frederick rushes in with his companions to assassinate Lohengrin, but the valiant knight

seizes his sword and kills him, instructing the attendants to take the body before the King. At the dawn of day, the King and his court are again assembled on the banks of the Scheldt. Lohengrin comes before him and defends his killing Frederick for his treachery, and accuses Elsa of having broken her oath. He then proceeds to answer the questions regarding his birth and origin in the song

* In Distant Land

Lento *8va* *8va* *pp* Sung by Lohengrin

pp In dis-tant land, by ways re-mote and hid-den,

there stands a ci-ty men call Mon-sal-vat; It holds a shrine to the pro-

fane for-bid-den, More pre-cious there is naught on earth than that; and thron'd in

light, it holds a cup im-mor-tal that who-so sees from earth-ly sin is cleans'd. 'Twas

borne by an-gels thro' the heav'n-ly por-tal, It's com-ing hath a ho-ly

* Sung by Jadlowker No. 76026; Evan Williams No. 74130

reign com-menc'd. Once ev-'ry year, a dove from heav'n de-scend-eth, to

strengthen it a-new for workꝰ of grace; 'tis call'd the Grail, the pow'r of heav'n at-

tendeth the faithful knights who guard that sa-cred place. He whom the Grail to be its servant

choo-ses, Is arm'd hence-forth with high in-vin-ci-ble might; All e - vil craft its

pow'r be-fore him lo-ses, The spi - rits of dark-ness where he dwells take flight.

p

Nor will he lose the aw-ful charm it lend-eth, Al-though he should be call'd to dis-tant

f *p*

lands. When the high cause of vir - tue he de - fend - eth, while he's un -

pp *p*

known, its spell he still com - mands; By per - ils dread the ho - ly

Grail is gird-ed, No eye rash or pro-fane its light may see; Its cham-pion

ff *dim.* *p*

knight from doubt-ings shall be ward-ed, if known to man he must de - part and

cresc

flee. Now mark, craft or di-guise my soul dis-dain-eth, The

semp ff

Grail sent me to right this la-dy's name, My fa-ther, Per-ci-val,

glo-rious-ly reign-eth, his knight am I and Lo-hen-grin my name!

Having disclosed his identity, Lohengrin must now take his departure, but first he gives his sword, horn and ring to Elsa, and tells her to give them to her brother in the song

If He Returns

Andante moderato

Sung by Lohengrin

p

If he re-turns when our sweet ties are bro-ken, This

horn, this sword, and ring give him in to-ken; This

rit.

a tempo.

p

horn suc-cor on bat-tle - field shall send him, And with this sword he'll

mf

con-quer ev - 'ry foe. This ring shall mind him who did

most be - friend him, Of me, who sav'd thee

f *dim.*

from the depths of woe; Let it re - mind him who did

p *dim.*

most be - friend him, Of me, who sav'd thee

from the depths of woe! Fare - well! Fare - well! Fare -

well my love, my wife! Fare - well!

Hence - forth the Grail com-mands my

life! Fare - well! Fare - well!

pp *cresc.* *ff* *accel.* *- poco - a - poco* *ff* *sempre ff*

The swan again approaches with the boat in which to bear Lohengrin away, and Ortrud, knowing that the swan is really the young Duke Godfrey, whom she has transformed by a magic spell, is filled with bitter disappointment as Lohengrin, calling upon the Grail for assistance, causes the swan to disappear and the young Duke Godfrey to stand in his place. A white dove descends from heaven; it seizes the cord of the boat and gently draws Lohengrin away. As he disappears from view, Elsa sinks lifeless into her brother's arms.

END OF THE OPERA

THE BOHEMIAN GIRL

CHARACTERS

COUNT ARNHEIM, Governor of Presburg	THADDEUS, a proscribed Polish nobleman
FLORESTEIN, his nephew	DEVILSHOOF, a gipsy chieftain
ARLINE, his daughter	QUEEN OF THE GIPSIES

The scene takes place near the city of Presburg, Austria about the year 1800

ACT I

The first scene is laid near the chateau of Count Arnheim, where the Count's retainers are preparing for the hunt. The Count enters with his little daughter Arline and sings an inspiring military song entitled

A Soldier's Life

Andante mosso Sung by the Count

The musical score is written for voice and piano. It consists of three systems of music. The first system begins with a piano (*p*) dynamic marking. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The time signature is common time (C). The key signature has one flat (B-flat). The lyrics are: "A sol - dier's life has seen of strife In". The second system continues the melody and accompaniment. The lyrics are: "all its forms so much, That no gen - tler theme the". The third system concludes the piece. The lyrics are: "world will deem A sol - dier's heart can touch; A". The piano accompaniment features several triplet markings (indicated by a '3' over a group of notes) and various articulations like slurs and accents.

p A sol - dier's life has seen of strife In

all its forms so much, That no gen - tler theme the

world will deem A sol - dier's heart can touch; A

cresc.

sol - dier's life has seen of strife In all its forms so

dim.

much, That no gen - tler theme the world will deem A

rall.

sol - dier's heart can touch, a sol - - dier's

*3 rall. 3**a tempo.*

heart, _____ a sol - - dier's heart can touch, the

world will deem no gen - tler

cresc. *f*

theme a sol - dier's heart can touch, a sol - dier's

stringendo.

heart can touch, a sol - dier's heart can touch!

The entire party then leaves for the hunt, and a few moments later, Thaddeus, a Polish refugee, rushes in breathless and exhausted, fearing pursuit by a detachment of Austrian soldiers. While he is lamenting the fact that he is an exile from his native land, a band of gipsies enter, singing their characteristic song

* In the Gipsy's Life

Sung by the Chorus

Moderato

'Tis the max-imbold of man, — What's an-other's prize to claim, —

cresc. *p* *f* *p*

Then to keep, then to keep all he can, We Gip - sies do the same;

cresc. *p*

Thus a hab - it once, 'tis cus - tom grown, yes, 'tis a cus - tom grown; Ev - ry

* Sung by Victor Opera Company No. 31761; also in Overture by Pryor's Band No. 16287

man will take care, *cresc.* ev-'ry man will take care, *rall.* — If he

p has no home to call his own, *3* — To find, to find a home some-where, *3* —

If he has no home to call his own, To find a home some-where, *p* Ah! —

cresc. f yes, if he has no home to

ff dim. p cresc. ff call his own, — To find a home some-where, Ah! Ah!

They are about to seize and rob Thaddeus, when they see a body of soldiers approaching and when Thaddeus tells them that it is he who the soldiers are seeking, they strip off his soldier's dress and put over him a gipsy's frock. When the soldiers come, Devilshoof, the leader of the gipsies tells them a young Pol-

ish soldier has passed that way some little time ago, and the soldiers depart in search of him. In the meantime, Arline and her attendant have been attacked by a wounded deer, and when Thaddeus hears this, he rushes off and rescues her, to the great delight and gratitude of her father. The company then is seated at the tables which have been laid out for a repast, and the Count proposes the health of the Austrian Emperor. Naturally, Thaddeus refuses to drink such a toast and the Count, not wishing to see injury done to the man who has saved his daughter's life, throws him a purse of gold and bids him depart. Thaddeus declines the purse of gold contemptuously and Devilshoof, who has taken a fancy to him, attempts a rescue, whereupon the Count orders the gipsy chieftain arrested and imprisoned. During the exciting action which next takes place the orchestra plays a spirited

Allegro vivace

Galop

Played by the Orchestra

The musical score is written for piano and orchestra. It begins with a treble clef and a 2/4 time signature. The piano part is marked *ff* (fortissimo) and features a rhythmic accompaniment of eighth and sixteenth notes. The treble part is marked *p* (piano) and features a melodic line with various ornaments and dynamics. The score is divided into four systems, each with a treble and piano staff. The first system includes a *ff* marking. The second system includes a *f* (forte) marking. The third system includes a *p* (piano) marking. The fourth system includes a *p* marking. The score concludes with a final cadence.





Devilshoof in the meantime has managed to free himself and in revenge carries off the Count's daughter Arline with him. The attendants and the Count endeavor to pursue him, but Devilshoof forestalls them by destroying a bridge composed of tree trunks which extends over a chasm separating the castle from the forest. The Count falls senseless in the arms of his attendants as Devilshoof, folding Arline in his cloak disappears in the depths of the forest.

ACT II

The first scene takes place about midnight in one of the streets of Presburg twelve years later. Arline, now grown to womanhood, is asleep in the Queen of the Gipsies' tent and Thaddeus is watching over her. In the meanwhile, Devilshoof with his companions are in the act of robbing Florestein, the Count's nephew, when the Queen of the Gipsies appears and commands them to give him back his property and to release him. After they have gone, Arline appears and tells Thaddeus of a curious dream that she has had in the song

* I Dreamt I Dwelt

Sung by Arline

Andantino *p dolce.*

I dreamt that I dwelt in mar - ble
I dreamt that suit - ors sought my

halls, With vas - sals and serfs at my side, And of
hand, That knights up - on bend - ed knee, And with

all who as - sem - bled with in those walls; That I was the
vows no maid - en heart could with - stand, They pledg'd their

hope and the pride. I had rich-es too great to
faith to me. And I dreamt that one of that

count, could boast Of a high an - ces - tral name;
no - ble host Came forth my hand to claim;

p But I al - so dreamt, which pleas'd me most, That you
But I al - so dreamt, which charm'd me most, That you

cresc. lov'd me still the same, that you lov'd me, you lov'd me
lov'd me still the same, that you lov'd me, you lov'd me

cresc e stringendo. still the same, that you lov'd me, you lov'd me
still the same, that you lov'd me, you lov'd me

rit. still the same, that you lov'd me, you lov'd me
still the same, that you lov'd me, you lov'd me

f

same.
same.

Thaddeus then asks her if she loves him as ever and she answers in the affirmative, at the same time begging him to tell her of the meaning of the scar upon her arm. Thaddeus tells her that he has saved her from a maddened deer years ago, and intimates that the secret of her name and birth are known to him, but that he cannot tell. As they are clasped in each other's arms, the Queen of the gipsies appears and is violently angry when she sees Arline with Thaddeus, with whom she herself is in love. Arline however disputes her right to Thaddeus, claiming that he loves her and the gipsy Queen is then compelled to exercise her function as leader by uniting the two while the gipsies sing the beautiful

* Happy and Light

Allegretto

Sung by the Chorus

p

leggiere

Hap-py and light of heart are those Who in each oth - er faith re- pose,

segue *segue*

Hap-py and light of heart are those who in each oth - er faith re- pose,

* Sung by Victor Opera Company No. 31761; played by Pryor's Band No. 35081; Xylophone No. 16505

f

Hap - py and light, — and light of heart are those —

f

who — faith re - pose, — in each oth - er faith re - pose, Ah!

p

Hap - py and light of heart are those who in each oth - er faith re - pose,

cresc.

Hap - py and light of heart are those who in each oth - er

p.

faith re - pose, who. in each oth - er faith, one faith re - pose,

pp

Hap - py and light of heart are those

cresc. *f*

who in each oth - er faith re - pose, hap - py and light,

cresc. *f*

who faith re - pose, who in each oth - -

sempre ff

- er faith re - pose, who faith re - pose.

After the gipsies, accompanied by Thaddeus and Arline, go out, the Queen and Devilshoof are left alone. She perceives a medallion hanging by a chain around Devilshoof's neck, and forces him to give it to her, by reason of her power as Queen. He obeys reluctantly and with vengeance in his heart, while the Queen is also filled with a desire for revenge on the happy Thaddeus and Arline.

Morning has come and Arline enters in a fanciful dress followed by the gipsies singing

* Come with the Gipsy Bride

Allegro Sung by Arline

Come with the gip - sy bride, And re - pair To the fair,

* Sung by Victor Opera Company No. 31761

Where — the ma - zy dance — Will the hours en - trance! —

p
Love is the first thing to clasp, But if — he es - cape your grasp,

p
Friend - ship will then be at hand in the young — rogue's place to

cresc. *poco* - *a* -
stand, Hope will then be no - thing loath — to

poco
point out the way to both, Hope will then be no - thing

dim et rit.

loath ——— To point out the way to both.

pp a tempo.

Come ——— with the Gip - sy bride, ——— And re - pair ——— To the fair,

Where ——— the ma - zy dance ——— Will the hours en - trance.

The scene then changes to the Grand Fair which is taking place in Presburg. Among the spectators are the Count and his nephew Florestein. The Count's heart is very heavy since he has lost his daughter Arline, and while he gazes at the gipsy maid attentively, he does not recognize her as his daughter. In the meantime, the gipsy Queen, intent on her scheme of vengeance, places around Arline's neck the chain and medallion which she took away from Devilshoof, and which she knew was originally the property of Florestein, the Count's nephew. Very shortly after, Florestein happens to pass her way, and seeing the medallion on Arline's bosom, has her arrested and she is taken away conducted by a file of soldiers.

The scene then changes to Count Arnheim's apartment in the Hall of Justice, and he is gazing at a full length portrait of Arline, painted of her twelve years before, at the time she was stolen by Devilshoof. Filled with sorrow he sings the sad

* The Heart Bowed Down

Andante *p* *Sung by the Count*

The heart bow'd down by weight of woe, To
The mind will, in its worst des-pair, Still

weak - est hope will cling, To thought and im - pulse
pon - der oer the past, On mo - ments of de -

while they flow, That can no com - fort bring, that can, that
light that were Too beau - ti - ful to last, that were too

stringendo e cresc

can no com - fort bring, With those ex - cit - ing
beau - ti - ful, too beau - ti - ful to last, To long de - part - ed

rall. *p*

scenes will blend, O'er pleas - ure's path - way thrown; But
years ex - tend Its vi - sions with them flown; For

rall. *p*

mem - 'ry is the on - ly friend That grief can call its
mem - 'ry is the on - ly friend That grief can call its

accel e cresc.

own, that grief can call its
own, that grief can call its

rall.

own, — that grief can call its
own, — that grief can call its own.
own.

Arline is then brought before the Count, accused of taking Florestein's medallion and while the Count believes her story that she is perfectly innocent in the matter, he is compelled to order her detained for trial, when she suddenly attempts to stab herself. The Count seizes her arm, and in doing so, perceives the scar on her shoulder. When the Count questions her regarding it, suspecting that Arline is his daughter, Thaddeus rushes in and with some reluctance confesses to Arline that the Count is indeed her father, realizing that it will undoubtedly mean separation from him. While his emotions are overcoming him, Devilshoof emerges from the crowd, dragging him away, telling him it would be better that he cast his lot with the gipsies.

ACT III

The third act takes place in the drawing room of the Count's castle. Arline enters and gives the Count a loving greeting, while Florestein actually has the audacity to try to make amends to her. After the Count and Florestein have gone away, Devilshoof suddenly appears through a window and asks her to rejoin the gipsies. When she declines, Thaddeus also appears and reminds her of the happy past in the song

* Then You'll Remember Me

Sung by Thaddeus

Andante cantabile

When oth - er lips and oth - er hearts Their
When cold - ness or de - ceit shall slight The

tales of love shall tell, In lan - guage whose ex -
beau - ty now they prize, And deem it but a

cresc.

*Sung by Hamlin No.74134; Freemantel No.35048; Macdonough No.35082; Victor Opera Company No. 31761; played by Pryor's Band No.35081

con

cess im - parts The pow'r they feel so well; There
fad - ed light Which beams with - in your eyes; When

anima. *dim*

may, per - haps, in such a scene, Some re - col - lec - tion
hol - low hearts shall wear a mask, 'Twill break your own to

p

be Of days that have as hap - py - been, And
see; In such a mo - ment I but ask That

cresc *dim.*

you'll re - mem - ber me, and you'll re - mem - ber, you'll re - mem - ber me.
you'll re - mem - ber me, that you'll re - mem - ber, you'll re - mem - ber me.

Arline is being persuaded to leave with her lover, when the guests are heard approaching, and Devilshoof has barely time to escape by the window, while Arline hides Thaddeus in a cabinet. The guests arrive and while they are conversing, a veiled figure enters. Dropping her veil, she appears as the Queen of the gipsies and warns the Count that his daughter loves one of her tribe and that he is concealed that very moment in the palace, whereupon Thaddeus appears to the astonishment of the Count and the dismay of Arline. The Count orders him to leave the palace at once, and reproaches Arline for pleading to become the

bride of an outcast gipsy, whereupon Thaddeus advances with great dignity before the Count, and discloses his noble name and birth in the song

* When the Fair Land of Poland

Sung by Thaddeus

Tempo di marcia

ff

When the fair land of Po - land was plough'd by the hoof Of the

ruth - less in - vad - er, When Might, With steel to the bo - som, And

flame to the roof, Com - plet - ed her tri - umph o'er Right, In that

mo - ment of dan - ger, When Free - dom in - vok'd All the fet - ter - less sons of her

pride, In a pha - lanx as daunt - less as Free - dom e'er yok'd, I

fought and I bled by her side. My birth is no - ble, un-

stain'd my crest As is thine own: let this at-test! My

birth is no-ble, un-stain'd my crest As is thine own, as is thine own: let this at-test!

He then pleads for the Count's forgiveness which he gladly grants, when he finds that Thaddeus is a noble and not a gipsy. In the meantime, the Queen of the gipsies has been planning vengeance, and she instructs one of her attendants to fire at Thaddeus as he embraces Arline. Devilshoof, who still has revenge in his heart against the gipsy Queen, strikes the hand of the gipsy in such a way that the bullet is lodged in the heart of the Queen, who falls dead.

After the excitement has ceased, Thaddeus and Arline are once more united and the opera ends to the inspiring strains of the chorus

* Oh What Full Delight

Sung by Arline and Chorus

Tempo di Valse

(Arline)

Oh, what full de - light thro' my bo - som

thrills, And a wild - er glow In my heart in - stils! *cresc.* *f tr*

— Oh, what full de - light Thro' my bo - som thrills, And a wild - er *dim.* *p* *cresc.*

glow my heart in - - stils! Bliss un - felt, un - *mf*

felt be - fore, Hope with - out, with out al - loy, Speak with rap - tur'd,

rap - tur'd tone, Of my heart the joy! Oh bliss, oh *f* Chorus

bliss un - felt, un - felt be fore!_ Oh, what full de - light

through my bo - som thrills, and a wild - er glow my heart,

Cadenza
Ah! my heart in-

ff stils! *sempre ff*

8va

END OF THE OPERA

LUCIA DI LAMMERMOOR

Libretto by Alphonse Royer

Music by Giacomo Donizetti

CHARACTERS

SIR HENRY ASHTON, of Lammermoor	NORMAN, Sir Henry's attendant
LUCIA (LUCY), Sir Henry's sister	RAYMOND, Sir Henry's Chaplain
SIR EDGAR, of Ravenswood	ALICE, Lucia's attendant
LORD ARTHUR BUCKLAW	

The scene is laid in Scotland about the year 1800.

ACT I

As the curtain ascends, Norman is seen instructing Sir Henry's retainers to clear up the mystery of a deserted tower near by, to which some unknown stranger is making daily visits. After they have retired, Sir Henry enters with Raymond, his Chaplain, and while voicing his hatred of Sir Edgar Ravenswood, also expresses his displeasure over the fact that his sister Lucy refuses to marry Lord Arthur Bucklaw. Norman then tells him that some weeks before, a mysterious stranger had rescued Lucy from a maddened bull. When Sir Henry asks him if he has any suspicion who the rescuer might be, Norman expresses the opinion that it is Sir Edgar Ravenswood, and his contention is verified by the return of Sir Henry's retainers, who bring definite information that it is indeed Ravenswood. In a burst of fury, Sir Henry then sings the song

If Thou Plead'st For Her

Andante moderato

Sung by Sir Henry

The musical score is written for voice and piano. It consists of two systems of music. The first system has a treble and bass staff. The treble staff begins with a key signature of one sharp (F#) and a time signature of 12/8. The tempo is marked 'Andante moderato' and the dynamics are 'mf' (mezzo-forte). The lyrics for the first system are: 'If thou plead'st for her, I scorn thee, Cast thee from me, then let me'. The second system also has a treble and bass staff. The treble staff begins with a key signature of one sharp (F#) and a time signature of 12/8. The dynamics are 'f' (forte) and 'p' (piano). The lyrics for the second system are: 'warn thee, For my wrongs— I will have ven - geance, It shall'. The piano accompaniment consists of chords and single notes in the bass staff.

fall on him a-lone, Wretched sis-ter, thou yet____ shalt re-

pent____ it Dost thou dare____ to dis-o-bey me?

From re-venge____ now nought can stay me, And his life-blood shall a-

tone, and his life blood, yes his life - - blood, nought can stay me, for his

life-blood shall a-tone, shall____ a-tone, his life____ blood shall a-tone

The next scene is laid in a park on the Ashton estate. Lucy with her attendant Alice are awaiting the arrival of Sir Edgar Ravenswood. She confides to Alice her premonition that she should banish all thoughts

of Sir Edgar from her mind, in view of the enmity which exists between him and her brother, but confesses that she is unable to do so in the song

* Were He But Here

Moderato

Sung by Lucy

Were he but here, oh ecstacy, Naught should I know of

sor - row, Bring me a hap - py mor - row, Oh love, to thee I

pray, Oh let my fears be now for-got,

One hour of joy, oh grant me, Let words of love en -

chant me, Let trou - ble now flee a - way,

let trou - ble now flee a - way,

now flee a - way.

Shortly after, Sir Edgar appears and tells Lucy that he must go to France on a mission of state. He then states his intention of asking her in marriage of her brother as a pledge of peace between the two houses, and when Lucy, knowing her brother's feelings, advises him to keep their love secret, Sir Edgar becomes infuriated and swears that he will redeem his oath of vengeance. Upon Lucy's pledging herself to him, however, he relents, and they sing together the beautiful

* When Twilight Shadows Lower

Moderato assai

Sung by Sir Edgar and Lucy

When twi - light sha - dows low - er, my ar - dent pray - ers, as-

cen - ding, Will ask that joy on thee may show - er,

our days of sor - row end - ing, On sighs and pray - ers

I shall live un - til our par - ting's o'er

(Sir Edgar)

Ah! let this to - ken say to thee I love thee e - ver -

more, Ah I love thee e - ver - more, Ah I love thee

e - ver - more, Ah yes, I love yes

thee!



After an affectionate parting and mutual promises to write each other, the lovers separate, each eager for the day that they shall once more be united.

ACT II

The second act takes place in the drawing room of Sir Henry Ashton's castle. Norman tells him that he need have no fear of Lucy's opposing further her marriage with Lord Arthur Bucklaw, as all the letters which she and Sir Edgar have written to each other have been intercepted and that the forged letter which Sir Henry has arranged to show Lucy will undoubtedly convince her that he is false. Just as Norman goes out, Lucy enters, and when her brother urges her marriage with Lord Bucklaw, she declares that her faith is plighted to another, whereupon Sir Henry shows her the forged letter which apparently proves Sir Edgar false. Lucy then gives voice to her almost inexpressible suffering in the song

In Silence and Sorrow

Larghetto

Sung by Lucy

In si - - lence and sor- row, I lan - guish'd un-re - pi - ning, One

hope — shone be - fore me, that I — was be - lov'd, In

mer - cy re - call then the word thou hast said, —

affretando.

For if he is faith - less, I would but that I were

(Sir Henry)

dead. I can-not re-call them, the trai-tor de-sign - ing Thy heart hath en-

snared, but he ne-ver hath lov'd thee, A-rouse thee and scorn him, bring pride to thy

(Lucy and Sir Henry)

aid, His i-mage will soon from thy mem-o-ry fade, In mer-cy re-

call, then the word thou hast said, for if he is faith - less, for if he is

faith - less, I would I were dead, Yes, I would I were dead. A-las!

dolce.

if he is faith - less, Ah yes, if he is faith - less, I would I were

(Sir Henry) (Lucy)

dead, a - rouse thee, and scorn, I would I were dead, for if he is

faith - less, I would I were dead!

In order to still further influence Lucy, Sir Henry tells her that he has become mixed up in a political rebellion, and after swearing that only her marriage with Lord Bucklaw can save him, he leaves her. She then inquires anxiously of Raymond, the Chaplain, whether or not there has been any tidings of Sir Edgar, but in vain. Urged also by Raymond, she makes up her mind to sacrifice herself for her brother and the rejoicings of the assembled people are then voiced in the song

Hail to the Happy Bridal Day

Moderato mosso

Sung by the Chorus

fp

Hail to the hap - py bri - dal day, Hence, ev'ry thought of

sor - row, Let ev'ry heart with hope be gay,

Bright be to thee each mor - row, Friend-ship and love will

guide thee Far from temp-ta - tion and dan - - ger,

May ev-'ry good be - tide _____ thee, That on thy head we im-

plore, _____ May naught e'er on earth di - vide _____ ye,

Who now will part no more; _____ Be thou to grief a stran-ger From

(Sir Arthur Bucklaw)

ff this thy_ bri - dal_ hour. *p* By for - - tune's fic-kle

frowns be-tray'd Thy star hath long been shrou - - ded,

Now it shall break from sor - rows' shade, And beam with light un-

clou - ded. A bro - - ther's hand I of - - fer, A

bro - - ther's faith I swore, My hand and for - - tune I

prof - fer To her whom I a - dore. *cresc.*

f Hail to the hap - py bri - dal day, Hence ev - 'ry thought of

sor - row, Let ev - 'ry heart with hope be gay,

Bright be to thee each mor - row; Friend-ship and love will

guide thee, Far from temp-ta - tion and dan - ger,

May ev-ry good be - tide thee, That on thy head we im-
plore, May naught e'er on earth di - vide ye,
Who now will part no more, Be thou to grief a
stran - ger from this thy bri - dal - day!

Lord Bucklaw, who is apparently totally unaware of the tragic circumstances surrounding his approaching marriage, comes forward and greets Lucy, who is filled with utmost dread and terror at the step she is taking. As she signs the marriage contract, Sir Edgar appears, having returned post-haste from France. Taking in the situation at a glance, he is convinced that Lucy is faithless and there ensues the most remarkable musical number of the opera sung by Sir Edgar, Sir Henry, Lucy, Raymond, Alice and Lord Bucklaw, entitled

* What From Vengeance Now Restrains Me

Larghetto (Sir Edgar) *espressivo*

What from ven - geance now re-
segue

* Sung by Sembrich, Caruso, Scotti, Journet, Severina and Paddi No. 96200; Tetrizzini, Caruso, Amato, Journet, Jacoby and Bada No. 96201; Victor Opera Sextette No. 70036; played by Vessella's Band No. 35356; Pryor's Band No. 31460. Piano Transcription No. 35223

strains me, Words suf - fice not to up - braid thee, E'en the

ter - ror that thus en - chains thee, Proves that false - ly, proves that false - ly thou'st be-

tray'd me, As a rose 'mid tem - pest ben - ding, grief and

guilt — thy heart are ren - ding; Thy des - pair - ing looks dis-

arm — me, Faith-less mai - den, faith-less maid, I love thee still! 'Twas my

mf. dolce.

hope that death would hide me From a doom of shame and an - guish, But that

com - fort is de - nied me, In des - pair — I yet must lan - guish, None will

p

coun - sel, none will aid — me, Heav'n and earth — have both be -

ff

tray'd me, Love, do thou — with cou - rage arm me, give me strength, oh give me

sf (Sir Henry) *dolce.*

strength to do thy [will Ah! day of wrath, — what will be thy en - ding! Further

(Lucy) *cresc.* *stringendo*

grief — may be — here! Love, oh do thou — with courage arm —

ff allargando (Sir Henry)

me, give — me strength to do thy will. Ah! day of

(Lucy) *cresc.*

wrath, — what will be thy en - ding Further grief — may be here. Love oh do

stringendo *ff allargando*

thou — with courage arm — me, give — me

a tempo

strength to do thy will, Oh love give me strength, Oh help — me,

(Sir Edgar)

Un-grate-ful maid I love, love thee still!

Sir Edgar then demands Lucy's hand of Sir Henry, and is thereupon informed that she is about to become the bride of Lord Bucklaw. Filled with anger at what appears to be her absolute faithlessness, he curses the day that they first met, and rushes away, leaving Lucy in a state of the most awful distraction and grief.

ACT III

The first scene takes place in the tower where Sir Edgar has gone after his meeting with Lucy. Sir Henry enters, challenges Edgar, and they agree to fight to the death in the early morning, expressing their mutual sentiments in the duet

* Ensanguined and Lurid

Tempo di Marcia

Sung by Sir Henry and Sir Edgar

En - san - guined and lu - rid the day is a - ri - sing, When

ha - tred and fu - ry no more need dis - gui - sing, 'Mid

light - ning and thun - der I'd rend thee a - sun - der, Though

de - mons of e - vil would shield thee from harm, — The

day of my ven - geance no lon - ger shall tar - ry, No earth - ly re -

sis - - - tance thy doom now can lon - ger a - vert.

The scene then changes to the hall of Sir Henry's castle where the guests are celebrating Lucy's marriage. Suddenly Raymond enters and in horrified accents tells them that Lucy, driven insane by her grief, has killed her husband. He then warns them to be silent, for just at that moment Lucy herself enters, and in her madness to see Sir Edgar near her, she sings the music of the "Mad Scene" of which the following is a portion:

* At the Altar

Larghetto

Sung by Lucy

At last I'm thine, love, At last thou'rt mine love, Heav'n smiles up -

on _____ us, and love sweet _____ days hath _____ won _____ us.

*Sung by Tetrassini No.88299; Sembrich No.88021; Melba No.88071; Galvany No.88221; Kline No.55047; Helena No.35214; Michailowa No.61129; Pareto No.76006



Ah! Ah! we're no more di - -



vi - - ded, *ff* No, no more di - vi - - ded, 'Tis



Heav'n to be with thee, with thee, with thee, *dim.* My -



p own for e - ver, By heav'n to me thou wert gui - - ded, And



smi - ling be - fore us bright dawns the

fu-ture with - out a cloud smi - ling be - fore us, smi - ling be -

fore us, bright dawns the fu-ture with-out a cloud Ah,

yes without a cloud yes

with - - - out a cloud.

Sir Henry then enters and is at first filled with anger when he hears that his sister has killed her husband, but when he realizes that she is insane and that it is his plotting which has brought her to this state, he is filled with remorse.

The scene again changes to the exterior of the castle where Sir Edgar is awaiting Sir Henry for the duel.

As the people come out of the castle, Sir Edgar learns that Lucy is dying and finally the tolling of a bell tells him that she is dead.

He then sees that Lucy has really been true to him and sings the affecting aria

* Thou Hast Spread Thy Wings To Heaven

Moderato

Sung by Sir Edgar

p Thou hast spread, thy wings to hea-ven, Oh thou
spi-rit pure and ten-der, From on high, 'mid star-ry splendor, look down in
pi-ty, look in pi-ty and for-give, Tho' by mor-tals doom'd to
se-ver, Ours a love that can-not per-ish, Thee on earth a-lone I
cher-ish, Be-reft of thee, be-reft of thee I will not live, No, thou spi-rit pure and

* Sung by Constantino No. 74066; Mc Cormack No. 74224; Martinez-Patti No. 62089

cresc

ten-der, thou spi-rit pure and ten-der, reft of thee I will not live, no, thou spi-rit pure and

e stringendo.

ten-der, thou spi-rit pure and ten-der be-reft of thee, be-reft of thee I will not

(Sir Edgar remains absorbed in his grief)

Allegro

live. *p*

f

cresc.

(Sir Edgar stabs himself and sinking on the ground, sings on in a weakened

Moderato

ff None shall part us,

voice.) Oh be - loved one, Look in pi - ty,

look and for - give. Tho' by mor - tals, doom'd to se - ver,

love can - not per - ish, Reft of thee, of thee I

can-not, I can - not live, oh, thou spi-rit pure and ten-der, thou spi-rit pure and

cresc e stringendo

ten-der, reft of thee I will not live, oh thou spi-rit pure and ten-der, thou spi-rit pure and

ten - der, reft of thee, reft of thee I will not live, no

Più mosso.

more I'll live, no more I'll

live, no more I'll live!

As he concludes this song, Sir Edgar's strength at last gives out, and he falls back lifeless on the ground

END OF THE OPERA.

(IL)TROVATORE

Music by Guiseppe Verdi

CHARACTERS

COUNT DI LUNA, a nobleman	AZUCENA, a gipsy
FERRANDO, his attendant	MANRICO, her reputed son, the Troubadour
THE DUCHESS LEONORA,	RUIZ, his squire
INEZ, her lady-in - waiting	

The scene is laid in Spain about the year 1500

ACT I

The first scene takes place in the vestibule of the King of Spain's palace, near the door which leads to the apartments of the Count di Luna. Ferrando, his attendant, is warning the soldiers to be watchful, as the Count spends his nights unsleeping, owing to his jealousy of the "Troubadour Knight" who is also in love with the object of the Count's affections, the Duchess Leonora. The soldiers ask Ferrando to tell them the story of the Count's long-lost brother Garzia, and Ferrando thereupon tells them that the old Count di Luna had two sons of about the same age and that one morning the nurse found a gipsy casting a spell o'er the cradle of the younger one. He finishes the story with the song

* Sat There A Gipsy Hag

Allegretto

Sung by Ferrando

Sat there a gip - sy hag, witch - like ap - pear - ing,
Sought they the gip - sy, on — all sides turn - ing;

Of her dark mys - te - ries strange sym - bols wear - ing.
Seized and con - demned her to death by burn - ing.

* Sung by de Luna and Chorus No. 62416

O'er the babe sleep - ing
One child ac - cur - sed
with fierce looks bend - ing
left she re - main - ing

Gazed she up - on him,
Quick to a - venge her,
black deeds in - tend - ing!
no means dis - dain - ing!

f
Hor - ror pro - found seized the nurse at that dark
Thus she ac - com - plished her dark re - tri -

vi - sion;
bu - tion;
Sharp cries of ter - ror
Lost was the young - child

— soon rent the air a - bove - her, And swift - ly as
— search - - un - a - vail - ing, But on the site of

cresc.

thought flies, with speed - y de - ci - sion, The
ex - e - cu - tion, They found 'mid the em - bers

pp

ser-vants, the ser-vants, all a-larm'd, the ser-vants, round a - bout the threshold
a scene of hor-ror their eyes as-sail - ing The bones still

mf

ho - ver; burn - ing; When by their threat-nings, beat - ings; and
Ah! hap - less in - fant, a - las! The

cresc. a poco

yell - ing, when by their threat-nings, their blows and yell - ing. The dark in -
dy - ing, where they were dy - ing, where they were

sempre cresc. ff

trud - er was soon ex - pell'd, the guilt - y wretch was soon ex-pell'd, the guilt - y
dy - ing, oh hor-ror, hor - ror, hor - ror, there the bones of the child were

hag was soon ex-pell'd, the ly-ing, hor-ror, hor-ror, guilt-y hag was soon ex-pell'd. 'Twas just re-bones. Ah! fiend in-

sent-ment their bo-soms swell-ing, For her of-fen-ces she was ex-pell'd. hu-man! such deeds re-volt-ing, My soul with hor-ror and ha-tred fill!

Ferrando then goes on to say that the old Count died of a broken heart, although he still believed his son to be living, and he exacted from the present Count di Luna a promise that a careful search would be made, which however had proved unavailing, as the gipsy could never again be found.

The scene then changes to the gardens of the palace where the Duchess Leonora is speaking of the "Troubadour Knight" with Inez, her lady-in-waiting. She relates how he entered the tournament, carried away all the honors, was crowned by her hand, and disappeared as suddenly as he came. But not long after he appeared under her balcony, singing songs of fond admiration and filling her with rapture. Inez expresses doubts regarding this strange knight and advises Leonora to forget him, whereupon the Duchess sings the inspiring aria

* Of Love Like This How Vainly

Allegro giusto

Sung by Leonora

Of love like this how vain - - - ly Do words at-tempt ex-

pres - - - sion; A love, at whose con-fes - - -

segue.

* In record No. 88420 sung by Tetrizzini; also in record No. 35214 sung by Helena

brillante.

sion The heart, — the heart, — the heart with rap-ture

mf glows. My fate would not com-ple - - ted be, If he were not be-

tr

side — me; Were life with him de-nied —

tr

me, Then wel - come, then wel - come, — then wel - come death's re-

Piu mosso

pose. Yes, were life with him de-nied me, I'd wel-come death's re-*pose* Ah! yes, for

him, in — death re - pose, — in — death would I re -

pose, I'd — re - pose.

The attendant Inez again expresses her hope that no ill will result from Leonora's affection for the strange knight, and they ascend together to their apartment.

The Count di Luna then enters, and is about to ascend the staircase to Leonora's apartment when he hears the sound of the Troubadour Knight's lute. He is filled with jealous anger when he hears the strange knight's serenade, and when Leonora mistakes him for the troubadour and speaks words of love. The Troubadour Knight immediately comes to Leonora's defence against his jealous anger, and reveals himself to both as Manrico, one whose life has been forfeited by an act of violence against the Spanish government. After a heated controversy, the two knights retire with drawn swords to a more secluded spot, leaving the Duchess insensible on the ground.

ACT II

The story continues two months later and the scene is laid in the gipsies' camp at the foot of a mountain. A group of gipsies seated in scattered groups around Azucena and Manrico are singing the

* Anvil Chorus

Allegro

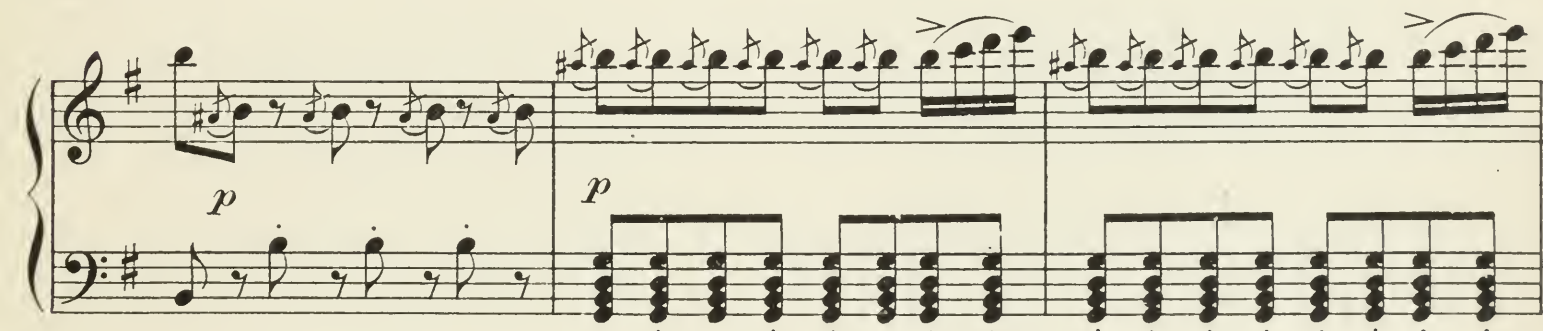
Sung by the Gipsies

8. ...

8. ...

*Sung by La Scala Opera Chorus No. 62418; Victor Male Chorus No. 17563 and No. 1258; played by Victor Orchestra No. 17231

8.....



sha-dows of night are fly - ing, morn break-eth, heavns glo-rious arch un -

f *pp* veils! Like a young wi-dow who weary of sigh-ing, lays by her garments of sor-row and

wails.

f Who makes the

f gip - sy's a life with pleasure la - den? Who makes the gip - sy's a life with pleasure

la - den, who? Who the gip - sy's life a - dorns, Who makes his

life one with plea-sure la - den? The gip-sy mai - - den!

tutta forza

Azucena then sings a weird song, and at its conclusion the gipsies go away intent on various errands. At Manrico's request, Azucena tells him how her mother was burned at the stake near the place where they are now reclining; how she had heeded her mother's dying words "Avenge me" and had, as she supposed, hurled the younger son of the Count di Luna into the flames, only to discover later that it was her own son that she had consigned to a hideous doom.

When Manrico, however, declares that she has said he is not her son, she denies it and draws to his attention the fact that she had just two months before found him all but dead on the battlefield and nursed him back again to life. She then asks him why he spared the Count di Luna's life in the duel which took place on that memorable night in the garden of the palace, and thereupon Manrico sings the aria

* Ill Sustaining

Allegro

p

cresc.

Sung by Manrico

Ill sus - - tain - ing the

dim.

fu - - ri - ous en - coun - ter, At my —

* Sung by Homer and Caruso No. 89049; Esposito and Colazza No. 16550

mer - cy he fell un - de - fend - - ed:

Bright - - ly gleam - ing, my sword was up -

lift - - ed Soon to strike his heart, to

pierce his heart in - tend - ed When some

agitato

se - cret pow'r, some pow'r the blow sus - pend - ing,

Firm - - ly held my arm, with - held my arm de -

scend - ing; Thro' each fi - bre cold chills op - press me, Shiv - 'rings

through my pul-ses flow; With cries of

warn - ing, Heav'n ad - dress'd me, with a

loud com-mand - ing cry, Heav'n thus ad - dress'd me, "Spare thy foe."

At this moment a courier approaches with instructions from Manrico's Prince to proceed to the fortress of Castellar and defend it against the forces of Count di Luna. The Prince also informs Manrico that Leonora, who is under the impression that he is dead, will that very evening assume the nun's veil in a neighboring convent. Manrico, notwithstanding Azucena's violent resistance, leaves her and flies to the aid of his lady-love.

The scene now changes to the cloister of the convent where Leonora is about to take the veil. The Count di Luna is there with his men awaiting a favorable opportunity to abduct Leonora before she can follow out her purpose of becoming a nun, and he sings the famous aria

* The Tempest of the Heart

Largo

Sung by Count di Luna

p Her bright eyes whose rad - iant
gleam - ing Pales the stars in yon fair heav - en, With her
dolce. smile in beau - ty beam - ing, Round me throw this witching spell, new ar - dor
giv - en! Ah! this pas - sion pure within - me burn - ing, more than
words shall plead a lo - ver's part, — Her bright glan - ces on me — *dolce.*

con espressivo

turn - ing, calm the tem-pest, calm the tem-pest of the heart. This pure passion in me

burn - ing, More than words shall win me fa - vor, Her bright glan - ces on me

turn - ing, calm the tem - pest of the heart, This pure pas - sion in me

burn - ing, More than words shall win me fa - vor, Her bright glan - ces on me

turn - ing, calm the tem - pest Ah! calm the tem-pest in my heart.

Just then the bell of the convent announces that Leonora is about to take the veil, and the Count di Luna rushes in to abduct her, only to be confronted by Manrico at the head of his followers. Leonora is of course overcome with joy at seeing Manrico once again, and he, despite the attempted maddened resistance of the

Count, takes her away with him to the fortress of Castellar, which is immediately besieged by the Count and his followers.

ACT III

The first part of the act takes place in the camp of the Count di Luna, with the soldiers polishing their weapons and engaged in various pastimes. They finally unite in singing the stirring soldiers' chorus entitled

* Now Let The Trumpet

Allegro moderato e maestoso

Sung by the Soldiers

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegro moderato e maestoso'. The vocal line is written on a single staff with a treble clef. The lyrics are written below the vocal staff. The score is divided into five systems, each with three measures. The lyrics are as follows:

Now let the trum - pet be sound-ing for bat-tle! To the ram - parts the proud foe de-
 fy - - ing! There 'mid the flash and the can - non's loud rat-tle shall the
 flag — of our coun - try be fly - - ing! There — shall our ban - ners be
 wa - ving vic-tor-ious, in the good cause of hon - our and right;
 Ne - ver had sol - diers a watch-word more glo-rious, not for fame but for free-dom we're

* Sung by N. Y. Grand Opera Chorus No. 64050; Victor Opera Company No. 31888

ff

fight - - ing! Not for fame but free - - dom we

fff

fight, we fight for free - - dom. Now let the trum - pet be

sound-ing for bat - tle, To the ram - parts the proud foe de - fy - - ing.

There 'mid the flash and the can-non's loud rat-tle shall the flag of our coun-try be

mf

fly - ing! There shall our ban-ners be wa - ving vic - tor - ious, In the

good cause of .hon - our and right! Ne'er had sol - diers a

watch-word more glo-rious, not for fame but for free - dom we fight!

cresc. *ff*

As the Count di Luna enters, his attendant Ferrando brings in the gipsy Azucena whom they have just captured. While the Count is questioning Azucena, Ferrando recognizes her as the one who stole and supposedly burned the Count's brother. The Count orders her put in chains and becoming frightened, she calls upon the name of Manrico, her son, whereupon the Count, thinking that he can inflict a double blow by killing the mother of his hated rival and the slayer of his own brother, condemns her to the stake.

The scene then changes to a chamber in the fortress of Castellar. Leonora and Manrico are in conversation regarding their approaching marriage, when Manrico is informed that a gipsy woman is about to be burned at the stake in front of the Count di Luna's camp. Rushing to the balcony, he recognizes Azucena and with fiery vehemence sings the celebrated aria

* Of That Dark Scaffold

Allegro Sung by Manrico

mf Of that dark scaf - fold, those flames as -

cend - ing Thrill thro' each fi - bre with mad-d'ning glow!

*Sung by Tamagno No. 95006; Caruso No. 87001; Martinelli No. 64505; Zerola No. 64170; Paoli No. 92032
Valls and Chorus No. 16809; Victor Opera Company No. 31888

Quench them, ye mon-sters vile, or, still of - fend - ing,

To stay their fu - ry, your blood shall flow!

I was her off - - - spring, ere love I gave thee,

In vain to hold me, thy grief would try.

Moth - er un - hap - py! I fly to save thee,

Or, all else fail - ing, with thee to die! I'd fly to save thee or to
die, I'd fly to save, or else — or else to die!

He then collects his forces, and leaving Leonora, goes away to rescue Azucena from the clutches of the Count; but fortune is against him, and his forces are not only repulsed, but he himself is taken prisoner by the Count.

ACT IV

The first scene of the last act takes place in the Imperial Palace where Manrico is in prison in a tower, the window of which is secured by iron bars. The night is dark and cloudy as Leonora enters guided by Manrico's trusty attendant. As she meditates on the sadness of her lot, she hears the nuns intoning, in ghastly anticipation of Manrico's death, the

* Miserere

Sung by the Chorus
Manrico and Leonora

Maestoso

Have com - pas - sion up - on a soul de - part - ing, For that a -
bode from whence there's no re - turn - ing, Mi - se - re - re for him, with love en -

* Sung by Caruso and Alda No. 89030; Destinn and Martinelli No. 88530; Kline and Macdonough No. 35443; Giacomelli and Martinez-Pati No. 35456; Stevenson and Macdonough No. 16013; Victor Opera Company No. 31888. Played by Pryor and Keneke No. 16371; Rogers and Pryor No. 16794

pp

dear-ing, Oh, save his soul from ev-er-last-ing burn-ing That sole-mn pe-

ti-tion so sad-ly a-scend-ing, With ter-ror and

mys-ter-y the air seems to fill! 'Gainst fa-tal fore-

bod-ing my heart is con-tend-ing, my breath is sus-pend-ed, my puls-es are

still, Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Cantabile

p

Ah! _____ I have sighed to rest me Deep _____ in the qui-et

cresc. *dim.*

grave! Do not for-get me, let me re-mem-ber'd be, Fare-well, my

cresc. *dim.* *mf*

own, fare thee well, Leo - no - ra mine! _____ Let me re-mem-ber'd

mf *cresc.*

be, _____ Let me re-mem-ber'd be, Do not for-get, Let me re-mem-ber'd

dim. *mf*

be Do not for-get, do not for-get. _____ Let me re-mem - ber'd

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be, Let me re-mem-ber'd be, Do not for-get, Let me re-mem-ber'd

be, Do not for-get, do not for-get, Leo - no - ra mine.

The Count di Luna then enters, giving his followers instructions to behead Manrico at daybreak and burn the mother at the stake. Leonora, who has decided to sacrifice herself by offering to marry the Count if he will agree to spare Manrico, makes herself known to him and secures his promise to free Manrico.

The scene then changes to the dungeon where Manrico and Azucena are confined. The gipsy is gradually dying and she sees many visions which culminate in the beautiful duet entitled

* Home to our Mountains

Andantino

Sung by Manrico and Azucena

Yes, I am grief-worn and fain would rest me, But more than

grief have sad dreams op-pressed me; Should that dread vi-sion

rise in my slum-bers, Rouse me! its hor-rors then may de-part.

*Sung by Homer and Caruso No. 89018; Schumann-Heink and Caruso No. 89060; Dunlap and Maedonough No. 35443; Esposito and Colazza No. 16811; Morgan and Maedonough No. 16407; Victor Opera Company No. 31888. Played by Vessella's Band No. 35239

(Manrico)

pp

Rest thee, O mother! I will watch

o'er thee, Sleep may restore sweet

peace to thy heart.

(Azucena)

p

Home to our mountains let us return, dear,

There in thy young days peace had its reign; Then shall thy

sweet song fall on my slum - bers, There shall thy lute make me

(Manrico) *dolce.*

joy - ous a - gain. Rest thee, my mo - ther! kneel - ing be -

dim. (Azcuena)

side thee, I will pour forth my trou - ba - dour lay, O

(Manrico)

sing and wake now thy lute's soft num - bers. Yes, I will pour forth my —

Azcuena (Manrico)

trou - ba - dour lay O sing and wake now thy sweet lute's soft num - bers, Yes,

(Azucena) (Manrico)

I will pour forth my trou - ba - dour lay, Oh sing, While

sempre pp

(Azucena) (Manrico)

I with my trou - ba - dour lay, Oh sing, While I with my

sempre p *poco - a - poco*

trou - ba - dour lay, Lull thee to rest, lull thee to

morendo

rest.

In the meantime, Leonora, in order to escape being made the bride of the Count di Luna, even although assuring Manrico's life being spared, has taken poison from a ring on her finger. She is greeted with great joy by Manrico as she enters the dungeon, but he at first misunderstands when she tells him that she has secured his freedom at the expense of her own and bitterly upbraids her. Finally, as she falls dying from the poison, he realizes the great sacrifice that she has made. At this moment the Count enters and realizing that Leonora has deceived him, he orders Manrico executed at once. As the execution is taking place, Azucena awakens out of the lethargy into which she has fallen and asks for her son. The Count tells her that he has been delivered to his death and drags her to the window, bidding her look and see that all is over. The

climax is then worked out in the closing music of the opera :

Allegro

Finale

Sung by the Count and Azucena

(The Count) (Azucena) (Count)

ff

Look Thee!

O Heav'n! 'Tis

o - ver!

Then thou hast slain thy

(Count) (Azucena)

bro-ther! Ha! deed of woe

Thou art a ven - ged, mo -

(Count)

ther Deed of woe!

END OF THE OPERA.

THE TALES OF HOFFMAN

Libretto by Jules Barbier

Music by Jacques Offenbach

ACT I

CHARACTERS

HOFFMAN, a young poet

A CHORUS OF

LUTHER, an innkeeper

YOUNG STUDENTS

The scene is laid in a German inn

The first act is really a prologue, showing Hoffman, a young poet, at Luther's tavern drinking and carousing with a group of boon companions. They ask him for a song and he starts to sing a very merry one, but in the middle of it, he wanders off into the praise of a beautiful woman. When they accuse him of being in love, he tells them that such pleasures are no more destined for him and agrees to relate the history of his three love affairs.

The first of these he relates in

ACT II

CHARACTERS

HOFFMAN, a young poet

SPALANZANI, a scientist

NICKLAUSSE, his friend

OLYMPIA, his daughter

DR. COPPELIUS

The scene is laid in Spalanzani's drawing-room

As the curtain goes up, Hoffman is seen expressing his devotion for the lovely Olympia, daughter of the scientist Spalanzani. He is joined by his friend Nicklausse, who asks if Olympia knows that he loves her. Upon his saying that she does not, he suggests that Hoffman serenade her and when Hoffman tells him that Monsieur Spalanzani doesn't like music, he sings a little ditty entitled

A Little Doll With China Eyes

Sung by Nicklausse

Allegro

The musical score is written for voice and piano. The voice part is in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The tempo is marked 'Allegro'. The score consists of four measures. The first measure is a piano introduction marked with a 'p' dynamic. The subsequent three measures contain the vocal melody with lyrics. The lyrics are: 'A lit - tle doll with chi - na eyes Flir - ted so bold - ly' and 'The glos - sy bird so full of life, With air as sau - cy'. The piano accompaniment consists of chords in the left hand and a simple bass line in the right hand.

p

A lit - tle doll with chi - na eyes Flir - ted so bold - ly
The glos - sy bird so full of life, With air as sau - cy

with her fan, At a ti - ny bra - zen roos - ter who stood a
as could be, Sud - den - ly would turn him - self more than three times

lit - tle bit a - way. They of - ten sang in u - ni - son,
o - ver. Through a de - vice in - gen - ious,

In most a - stoun - ding fa - shion, They danced and talked and seemd to
Dol - ly would roll her pret - ty eyes, and then — she'd — sigh and

be in ev - 'ry way a - live. Ex - plain why you sing such a
mur - mur 1 2 2

song! Ah — I — — love you! 2 tr

In the meantime, Monsieur Spalanzani's friends and neighbors have gathered and as they walk about his richly furnished drawing-room, they sing and dance the charming

* Minuet

Moderato

The musical score is for a Minuet in A major, 3/4 time, Moderato tempo. It is written for piano and features five systems of music. The first two systems are marked 'p' (piano) and the last three are marked 'f' (forte). The music includes various ornaments (trills) and dynamic markings.

*Sung by Victor Opera Company No. 35337; played by Victor Orchestra No. 31820

Spalanzani enters, bearing his daughter Olympiâ on his arm and the guests all admire her to the utmost degree, including the infatuated Hoffman. Finally at the request of the company, Olympiâ, accompanying herself upon the harp, sings the song

* Ah! The Birds Are In The Wood

Sung by Olympiâ

Moderato

p Ah! the birds are in the wood

segue.

lands, in the skies the star of day

* Last part of this song (on page 170) sung by Victor Opera Company No. 35337

mf

All are speak - ing to the mai - den,

cresc.

Of the ma - gic pow'r far - reach - ing of

f *p*

love Ah!

tr

they're whis-per-ing to her of love Ah! So

mf *cresc.*

now you have heard the song the song of love, — the

song of O - lym - pi - a — O - lym - pi - a! Ah! —

Ah! Ah! —

cresc. *tr* *tr* *ff*

Ah! Ah! —

The assembled guests and Spalanzani then go out to enjoy themselves in the dining-room and Hoffman is left alone with Olympia. He asks her various questions with passionate ardor and she replies invariably with the word "Yes" whenever he happens to touch her upon the shoulder or arm, and when he presses her hand, she walks out of the room. When his friend Nicklausse appears, Hoffman tells him that he has won Olympia's love. Just at this moment a Dr. Coppelius enters, claiming that Spalanzani has swindled him, and as Nicklausse and Hoffman have gone out for the moment, he slips into Olympia's room. The guests return and as Hoffman and Olympia join in a waltz, the guests sing the charming

* Waltz Song

Tempo di Valse

Sung by the Chorus

See she is dan - cing, Steps quite en - tran - cing, Air-y and light of

foot is she, Out of her way now, as she pass - es,

cresc.

* Sung by Victor Opera Company No. 35337, played by Victor Concert Orchestra No. 31820

dim.

Clea-ving the air like fall-ing star, See, she is dan-cing, steps so en-

cresc.

tran-cing, Air-y and light of foot is she, Out of her

cresc. *ff*

way, now, as she pass-es and cleaves the air like fall-ing star.

Olympia waltzes so steadily that Hoffman is well-nigh exhausted as Spalanzani touches her on the shoulder, and she stops suddenly. Spalanzani's attendant leads Olympia into her room, from which there is heard after a few moments a sound of something breaking. The attendant rushes in terror-stricken and tells Spalanzani that Dr. Coppelius, in revenge for his wrongs has smashed Olympia, thus disclosing the fact that she was only an automatic doll. Hoffman is naturally very much disgusted at this disclosure and falls dejectedly into an arm-chair, as he guests mock him in the closing chorus

Ha! Ha! Ha!

Allegro Sung by the Chorus

Ha! Ha! Ha! the bomb is burst-ing He has loved an

au-to-ma-ton. The bomb is burst-ing, he has loved an

au - to - ma - ton. Yes! he's loved an au - to - ma -
tic doll!

ACT III

CHARACTERS

HOFFMAN, a young poet GIULIETTA, A Venetian lady
NICKLAUSSE, his friend SCHLEMIL, Giulietta's lover
DAPERTUTTO, a Venetian

The scene is laid in a Venetian palace near the Grand Canal.

As the curtain goes up, the guests of Giulietta are reclining around the balcony on cushions, while she and Nicklausse are singing the beautiful barcarolle entitled

* Lovely Night

Moderato *pp* *p* Sung by Giulietta and Nicklausse

Love - ly night whose star - ry smile our
ten - der rap - ture bless - es, Night of love, our love the while with

*Sung by Farrar and Scotti No. 87502; Gluck and Homer No. 87202; Marsh and Dunlap No. 60096; Mr. and Mrs. Wheeler No. 16827; Victor Opera Company No. 35337. Played by Maud Powell No. 64457; Victor Orchestra No. 17311; Violin Duet No. 5333; Vienna Quartet No. 5754, Victor Concert Orchestra No. 31820

thy ca-ress be - guile! Short is life, the hours they fly, and

cresc.

joy with them is fly - ing, Fleet - ing rap - tures drift - ing by, a -

dim. *cresc.*

las, too soon you die — Up - on the gen - tle breeze,

— in sweet fra-gran - cy sigh - ing! Then while love's mo - ments fleet,

cresc.

— Let our ar - dent lips meet, Let our ar - dent lips meet. Let our

dim. *pp*

ar - dent lips meet! Ah! Love - ly night whose

star-ry smile our ten-der rap-ture bless - es, Night of love, our

cresc.

love the while, With thy ca-ress be - guile. O night whose star-ry

cresc.

smile Our love's sweet rap-ture bless -

dim. *p*

- es With ca-ress - es the hours be-guile! Ah!

sempre p

Ah! Ah!

pp

Ah! Ah! Ah! Ah!

Ah!

Schlemil, who is the accepted lover of Giulietta, then enters and becomes extremely jealous when he discovers that Hoffman is now her favorite. Meanwhile, Dapertutto, who is in possession of a magic diamond ring, with which he can induce anyone to do his will, commands Giulietta to bring Hoffman to her feet just as she has cajoled Schlemil. Giulietta thereupon proceeds to let Hoffman know that she loves him, whereupon he is intoxicated with joy and sings the beautiful aria

* O Heav'n With Sweetest Joy

Largo
p

Sung by Hoffman

O heav'n with sweetest joy that know-eth no al-loy, With

* Part of this song by Victor Opera Company No. 35337

cresc. *dim.*

mel - o - dy in - spira thy song my heart hath fir'd With

glow of joy and love, my be - ing all is thrilled, and

cresc

your sweet gaze on me fills all with ec - sta -

Un piu animato

sy And e'en as the stars up a - bove I am

cresc poco a poco

feel - ing great joy at thy love, The fra - grance of thy breath speaks a

love that is true un-to death, On me — let thy

dim. breath per-fume la - den en-fold me, With the sweet-est rap-ture

rit. love feels, fill me with joy! *a tempo.* O Heav'n with sweetest joy — That

know-eth no al-loy, — Thine eyes look in-to mine — with a

glow, yes a glow of — true — love!

Giulietta, seeing that Hoffman is madly in love with her, then tells him that she wishes him to pick a quarrel with Schlemil. Hoffman, only too anxious to please her, immediately challenges Schlemil and wounds

him mortally in the duel which ensues, but when he goes to seek Giulietta and claim his reward, he sees her being borne away in a gondola by another man, both laughing at his predicament. Fortunately his friend Nicklausse is near by and he drags Hoffman away before the arrival of the officers of the law.

ACT IV

CHARACTERS

HOFFMAN, a young poet

CRESPEL, her father

NICKLAUSSE, his friend

DR. MIRACLE, a magician

ANTONIA, Hoffman's betrothed

THE VOICE, a spirit

The scene is laid in Munich

As the curtain goes up Antonia, is seen seated at the piano singing a beautiful love song. Her father enters, and knowing that Antonia's mother died of consumption, pleads with her to give up singing entirely, as he is fearful that it will effect her lungs and that she will share her mother's fate.

Hoffman then enters with his friend Nicklausse, but when Antonia comes in and the lovers indulge in a delighted greeting, Nicklausse sees that he is one too many and goes away, whereupon Hoffman sings the beautiful song

My Heart Is Full Of Joy

Sung by Hoffman

Allegretto *mf*

p

My heart is full of joy — A

hap - pi - ness with - out al - loy, hap - py with you — hap - py with

cresc.

you The fu - ture lies be - fore us, years of joy and of

The musical score is written for voice and piano. It begins with a treble and bass clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano) and 'mf' (mezzo-forte). The melody is in the voice part, and the piano accompaniment consists of chords and moving lines in both hands. The lyrics are written below the voice line. The score is divided into three systems. The first system contains the first line of the song. The second system contains the second line. The third system contains the third line. The score ends with a double bar line.

cresc. *dim.*

love are_ be- fore us, years of joy and love for us.

(Antonia) *mf*

Hap-pier I ne-ver could be_ Of all of life's joy's we've the

key, Hap-py with you, hap-py with you The_ fu-ture lies be-

fore us, years of joy and of love are be- fore us, years of

cresc molto.

joy and love for us, years of joy and of love



Antonia then tells Hoffman that her father has forbidden her to sing, but she does not explain to him why he has laid this prohibition upon her, so when she goes out, Hoffman hides himself in the hope of solving the mystery. Crespel then enters with Dr. Miracle, who is an evil magician, and in spite of her father's violent objections and abuses, he insists on determining the state of Antonia's health by throwing her into a hypnotic state and, planning to be the means of ending her life as quickly as possible he urges her to sing, whereupon Crespel puts him out of the house. Hoffman then appears and joins his pleas with those of her father that she will not sing any more on account of her health, and she finally agrees to do as he desires. When he goes away, Dr. Miracle again appears and tells Antonia that Hoffman is unfaithful to her and that he does not deserve her confidence in agreeing not to sing any more. When Antonia resists his importunities, he calls up by magic the spirit of her mother, causing at the same time the mother's portrait which hangs upon the wall, to be illuminated by a supernatural light. The Voice calls to Antonia and begs her to sing in the following song

Child Of Mine

Molto moderato

Sung by the Voice and Antonia

mf *cresc.* *dim.* *cresc.*

Child of mine, hear me call - ing you, hear thy
mo - ther who speaks to you, Wilt o - bey her voice?
Child of mine, hear me call - ing you, hear thy

mo - ther is speak-ing to thee, O heark - en to her voice.

dim. *f* ^ ^ ^ ^ ^

(Antonia)

Yes, her soul speaks to me in ac - cents ap -

f

peal - ing, I hear her — voice so soft - ly call - ing.

cresc.

Yes, her soul speaks to me in ac - cents ap -

cresc.

peal - ing — 'tis my mother's voice I hear! —

cresc. ff

Antonia is so affected by apparently hearing her mother's voice, that she joins in the song, and, urged on by the cruel Dr. Miracle, she exercises her full strength, which results in her vitality giving out and she

dies, to the infinite sorrow of her father and the despairing grief of Hoffman.

ACT V (Epilogue)

The scene and characters are the same as in the first act, Hoffman tells his student friends that he has told them the history of his three loves, whereupon they make light of it and sing once again

*The Students' Song

Vivace

Sung by the Chorus

Oh! fill our glass - es with the spark - ling wine For

far too soon the night will pass a - way, Fill up our glass - es

with the spark - ling wine and 'til mor - ning we will drink to

you, 'til mor - ning we will drink, 'til mor - ning comes.

After this song, the students go away and Hoffman is left alone. The Muse of Poetry appears to Hoffman and tells him that it is she who has calmed his sorrow and washed away his tears; that he should forget his earthly loves and be faithful unto her. Hoffman is greatly moved by her appeal and decides to devote himself to his Muse, and as the curtain descends, he falls into a chair with his face buried in his arms on the table.

END OF THE OPERA

*Sung by Victor Opera Company No. 35337; played by Victor Concert Orchestra No. 31820

TANNHÄUSER

Libretto and Music by Richard Wagner

CHARACTERS

HERMAN, Landgrave of Thuringia

BITEROLF, another knight

TANNHÄUSER, a knight

ELIZABETH, the Landgrave's niece

WOLFRAM, his friend

VENUS, the goddess of love

The scene is laid in Thuringia, Germany, about the year 1300.

ACT I

The first act takes place in the Horselberg, the dominion of Venus, where she has been holding the knight Tannhäuser in her power for over a year. The scene is one of the utmost gaiety, as the attendant nymphs of Venus are dancing to the alluring strains of the

* Bacchanale

Played by the Orchestra

Allegro

pp

un poco cresc.

* Played by La Scala Orchestra No. 68205-B; Pryor's Band (Overture) No. 31383; Pryor's Band No. 35331

The musical score consists of five systems, each with a treble and bass staff. The key signature is A major (three sharps). The notation includes various musical elements:

- System 1:** Treble staff features a trill marked with a dotted line and a tremolo in the bass staff marked "trem.". The treble staff has several accented eighth notes.
- System 2:** Treble staff begins with a forte (*f*) dynamic and a slur. The bass staff has a piano (*p*) dynamic and triplets. The treble staff has a piano (*p*) dynamic and triplets.
- System 3:** Treble staff has a piano (*p*) dynamic and triplets. The bass staff has a pianissimo (*pp*) dynamic and triplets.
- System 4:** Treble staff has a pianissimo (*pp*) dynamic and a slur. The bass staff has a piano (*p*) dynamic and triplets.
- System 5:** Treble staff has a piano (*p*) dynamic and triplets. The bass staff has a piano (*p*) dynamic and triplets.

Tannhäuser starts up abruptly from a heavy sleep in which he has dreamed of his old home, and he is consumed by a desire to give up the unclouded pleasures of his present existence for the struggle and glory

of the human world. Struck by his distraction, Venus inquires the cause of it and he pleads with her to release him and let him go back among his fellow men, whereupon Venus, desirous of retaining so gallant and handsome a knight under her sway, sings the intoxicating aria

Beloved One, Come!

Sung by Venus

Moderato

pp Be - loved one, come! Soft dreams of won - der with -

in yon grot shall wrap thee round! The *pp* pur - ple sha - dows breaking

sempre pp yon - der, with murm'ring mu - sic shall re - sound. *pp* There joys un -

sempre pp known I'll show'rup - on thee. *p* within these arms thou shalt have rest! Un - til for

sempre p mine a - gain I've won thee, till faith re - newed thy lips have con - fess'd!

In no way dissuaded from his purpose by her amorous song, Tannhäuser again reiterates his wish to be free in the song

* Ever I'll Praise Thee

Allegro

Sung by Tannhäuser

ff (Tannhäuser)

While I have life, alone my harps shall
praise thee, no mea - ner theme shall
sempre f
e'er my song in - spire! Naught can have grace or
charm but it o - beys thee, of all that lives thou
best and chief de - sire. The fire thou'st

* Played by La Scala Orchestra No.68205-B

kin - dled in my long - ing spi - rit, an

al - tar flame shall burn for thee a -

lone! *cresc.* My song shall be di - vine, *ff*

— but by the me - rit, that as thy

cham - pion, harp and sword I own!

Still Venus endeavors to dissuade him, but he remains firm and finally his despairing cry of "My hope resteth in heaven!" breaks the spell. Venus and the Horselberg vanish and Tannhäuser stands once again in a valley near his beloved home.

The second scene reveals Tannhäuser standing in front of an image of the Holy Virgin. He is in a state of deep abstraction, hardly being able to realize the fact that he is once more on earth. Only the solemn chant of distant pilgrims arouse him, until finally a band of knights approaches and one of them, Wolfram, by name, recognizes him and implores him to return to his native haunts. He is loath to do so, being bent on a pilgrimage to do penance for his sins, when Wolfram tells him that Elizabeth, the lovely niece of the Landgrave, has been deeply grieved at his disappearance, and he tells Tannhäuser of this in the song

* Was't Magic or a Power Divine?

Andante *p dolce.* Sung by Wolfram

Wast ma - gic, or a pow'r di - vine, that wrought thro' thee the

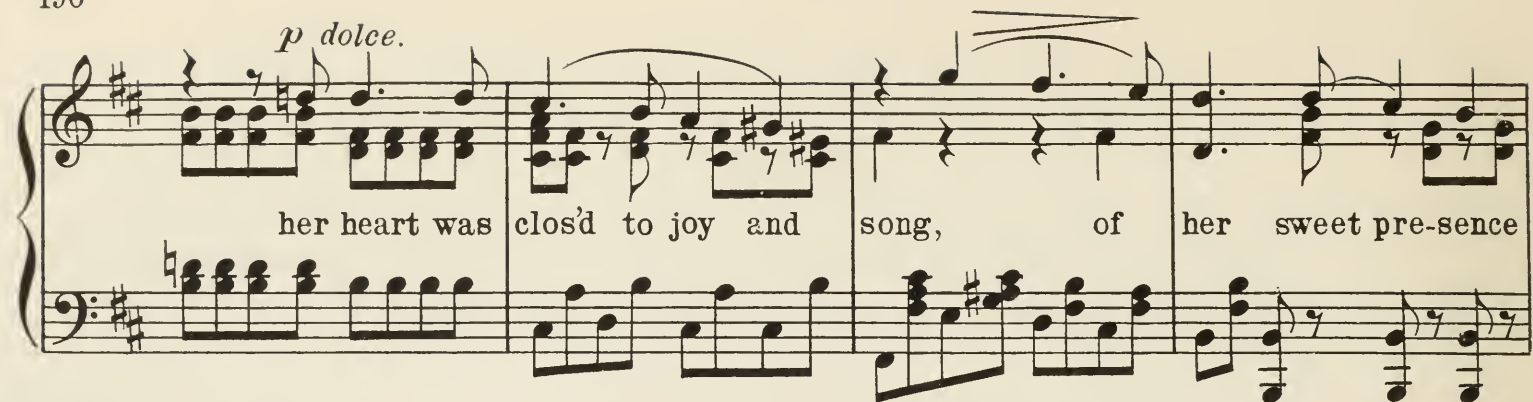
won - drous sign, thy harp and song, in bliss - ful hour en - thrall'd of roy - al

maids the flow'r, thy harp and song, in bliss - ful hour en - thrall'd of

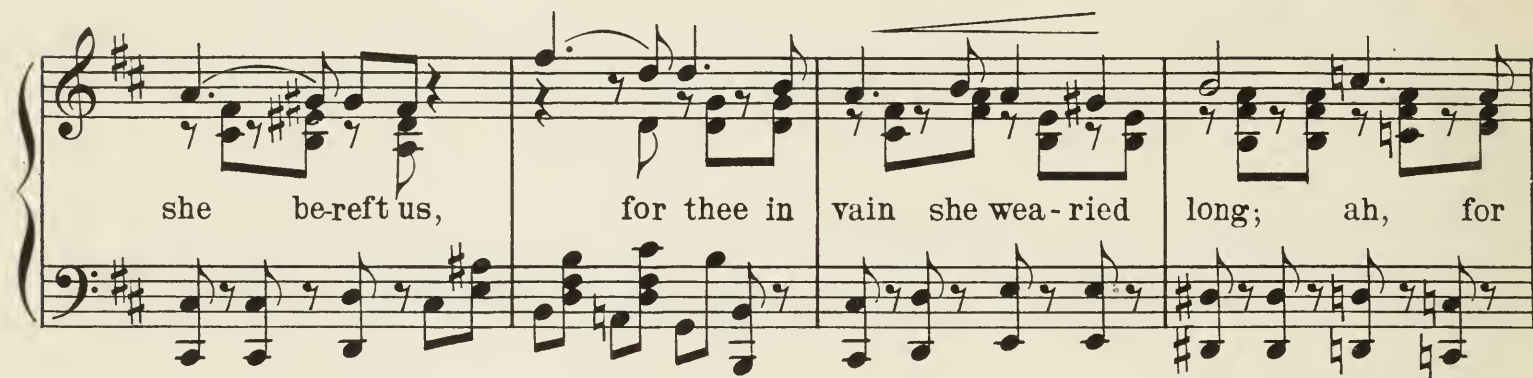
roy - al maids the flow'r! For ah, when thou in scorn hadst left us,

* Played by Pryor's Band No. 35331

p dolce.



her heart was clos'd to joy and song, of her sweet pre-sence



she be-reft us, for thee in vain she wea-ried long; ah, for

rall. *a tempo.*



thee in vain she wea-ried long. Oh min-strel bold, re -



turn and rest, once more a-wake thy joy - ous strain! Cast off the bur - den



that op - press'd thee, And her fair star will shine a - gain!

Overjoyed at these tidings, Tannhäuser decides to return with the knights, and he hastens toward the castle with joy and hope thrilling every fibre of his being.

ACT II

The second act takes place in the great hall of the castle of Wartburg, which has been unused since Tannhäuser's disappearance a year past. Elizabeth is there, full of longing for the knight whom she has so grievously missed, and when Tannhäuser comes, her joy is quite evident in the song

I Pray Thee, Rise!

Moderato

Elizabeth

Sung by Elizabeth and Tannhäuser

p

I pray thee, rise! 'Tis not for thee to

kneel where thou hast con - quer'd, this hall is thy do - main.

Rise, I im - plore! Thanks be to heav'n

that thou re - turn'st to us! So

(Tannhäuser)

long, where hast thou tar - ried? *ff* *p* Far a-way, in

strange and dis-tant re - gions *ff* *più p* and be-tween yes-ter-day and to-

day ob-livion's veil hath fall'n. *pp* Ev'ry re-mem - brance

hath for - e - ver van-ish'd. Save one thing on - ly, ri - sing from the.

dark-ness: that I then dared not hope I should be - hold thee, nor

pp (Elizabeth)

e-ver raise my eyes to thy per-fection. How wert thou led now to re-

cresc. (Tannhauser) *fp*

turn to us? *ff* A mar - - -

- - - vel 'twas, by heav - en wrought with-in my

(Elizabeth)

soul. I praise the pow'r that

wrought it from out my heart's re-cess.

A song contest is to be held and Elizabeth is appointed to give the winner whatever prize he may ask. The knights and ladies assemble to the inspiring strains of the

* Grand March and Chorus

Tempo di marcia

Hail, bright a - bode, where song the heart re - joi - ces, may lays of

peace with in thee ne - ver fail, long may we cry with

loy - al voi - ces, Prince of Thu - rin - gia, Land-grave Hermann,

hail! Hail! bright a - bode, where song the heart re joi - ces,

May lays of peace with in thee ne - ver fail,

* In records by Sousa's Band No. 31423 and No. 16514

mf *cresc.*

Long may we cry ——— with glad and loy - al voi - ces,

Prince of Thu - rin - gia Land-grave Her-mann, hail!

Long may we cry with loy - al voi - ces, Long may we cry with loy - al voi - ces,

ff

Prince of — Thu - rin - gia, Land-grave Her-mann, hail! Hail, bright a -

bode ——— where song the heart re - joi - ces, May lays of

peace — with - in thee ne-ver fail, long may we

sempre ff
cry with loy - al — voi - ces, long may we

cry with loy - al voi - ces, long may we cry with loy - al voi - ces,

sempre ff
Prince of Thu - rin - - gia, Land-grave Her - mann hail!

Prince of Thu - rin - - gia, Land - grave Her-mann hail!

The guests now listen to the songs of the different contestants and they are deeply moved by the purity of the sentiment which pervades Wolfram's song, but it does not please Tannhäuser. Full of the joy of young life, he makes the contention that the song is lacking in fire and real emotion, and he thereupon sings with fiery vehemence a love song, acknowledging Venus.

The ladies fly horror-stricken from the hall and the knights one and all advance upon Tannhäuser with their swords drawn, but Elizabeth, whose heart is as merciful as it is pure, throws herself before him and pleads for his life. She reminds the knights that Tannhäuser has inflicted the greatest blow upon her, in that she loved him deeply and pleads for him in the following way:

* I Pray For Him, Spare Him

Adagio Sung by Elizabeth

p *f* *dim.*

I pray for him, spare him, oh I im-plore ye! Let not the

hope of par-don be de-nied! To life re-new'd his sink-ing faith re-

pp *sempre pp*

store ye, think that for him too once the Sa - - - viour

died, think that for him our bless-ed Sa - viour died!

The angry knights are at first averse to anything but his destruction, but finally they yield and the Landgrave himself inflicts the sentence upon Tannhäuser; that he shall join the band of pilgrims then passing by and ask forgiveness of the Pope at the end of the holy pilgrimage to Rome.

Tannhäuser is overwhelmed with remorse and grief when he realizes that the gentle Elizabeth has saved him, and he hastens to join the ranks of the pilgrims in order to suffer and thereby to atone for his great sin.

ACT III

The scene is again the valley before the castle of Wartburg, and Elizabeth is standing at the image of the Holy Virgin down by the crossroads, waiting for the return of the band of pilgrims and hoping that Tannhäuser will return with them, deeply penitent and forgiven by the Pope. At last she sees the band of pilgrims coming, singing the solemn and majestic

* Pilgrim Chorus

Andante maestoso

Sung by the Pilgrims

The musical score for the Pilgrim Chorus is written for piano and voice. It begins with a piano introduction in 3/4 time, key of D major, marked 'Andante maestoso'. The piano part features a steady bass line and a melody in the right hand. The vocal line enters with the lyrics 'I joy once more now, O home to be - hold thee. In glad - ness greet the lov'd vales that en - fold thee; Now shalt thou rest my pil - grim rod, In God's good faith all my way have trod. By pen - ance sore have re - con - ciled The Lord who'. The score includes various musical markings such as *p*, *cresc.*, *f*, *dim.*, *pp*, and *sempre pp*. The tempo and mood are indicated by the 'Andante maestoso' marking.

* Sung by Victor Male Chorus No. 17563; played by La Scala Orchestra No. 68205-A; Victor Brass Quartet No. 17133; Pryor's Band No. 16537 and No. 31160; also in Overture played by Pryor's Band No. 31332

dim.

on my way hath - smiled Who - my re - morse with

cresc. *cresc poco -*

bless - ing crown'd, The - Lord shall - all my song re -

a poco e - allargando.

sound, The Lord shall all my song re -

ff

sound! That sav - ing grace to the

3

pen - i - tent giv - en, Shall lead at last to the

sempre ff

bliss — of heav - en; Of hell — and

death hath He — no fear, I'll

praise my God — life's jour - - ney here! Hal-

le lu - jah! Hal - le - lu - jah, e - ter - nal -

dim. *p* *pp*

ly, e - ter - - - - - nal - ly.

It is in vain that she watches- Tannhäuser is not among the pilgrims and she wends her way once more to the castle, waving her hand in farewell to Wolfram, who, knowing that she will not be long in the mortal

world, is filled with the deepest sadness and sings to the accompaniment of his harp the beautiful

* Oh, Star of Eve

Andante

Sung by Wolfram

p Oh star of eve thy

ten - der beam smiles on my spi - rit's trou - bled

dream; from heart that ne'er its trust be - tray'd,

cresc. greet, when she pass - es, the peer - less maid, bear her be -

yond this vale of sor - row, to fields of light that

* Sung by Gogorza No. 88154; Renaud No. 91067; Journet No. 74006; Werrenrath No. 35160 and No. 31462; Turner No. 17446. Played by Pryor's Band No. 35331; Cello Solo (Sorlin) No. 16813

know — no mor - row, bear her be - yond this

vale — of sor - row, to fields of

light that know — no mor - row.

p

pp

A lonely wanderer is attracted by his song, in whom to his intense grief and amazement, Wolfram recognizes Tannhäuser. When asked what has befallen him, Tannhäuser narrates the story of his pilgrimage to Rome, and tells Wolfram that the Pope has refused absolution unless the pastoral staff should put forth green leaves, which would mean that a miracle must happen. Wolfram, whose heart is of gold, tries to com-

fort Tannhäuser, and to aid him against the spell of Venus, who is once more trying to ensnare him. Suddenly the funeral procession of Elizabeth, who has passed away in her grief, passes by and Tannhäuser casts himself beside her bier overcome with grief. The knights are deeply moved as they gaze upon their sorrow-stricken comrade, when over the hill there approaches a company of young pilgrims bearing from the Pope his pastoral staff which has blossomed forth with green leaves. The miracle has happened—the penitent sinner has been pardoned and the strains of the “Pilgrim Chorus” once more fill the air.

Final Chorus

Maestoso

fff The Lord Him - self. now thy

sempre fff bon - dage hath ri - ven, go en - - ter

in with the blest in His Hea - -

fff ven. (The curtain falls)

END OF THE OPERA.

CAVALLERIA RUSTICANA

CHARACTERS

TURIDDU, a young soldier SANTUZZA, a village girl
 ALFIO, a village carter LOLA, Alfio's wife
 LUCIA, Turiddu's mother

The scene is laid in Sicily about the year 1800.

ACT I

This opera has but one act, and before the curtain is raised, Turiddu, a young soldier, sings from behind the scenes, a tender serenade to Lola, Alfio's wife entitled

* O Lola (Siciliana)

Sung by Turiddu

Andantino

mf

O Lo - la, thou hast lips red-der than

cher - ries,

accel. *a tempo*

Ev - er with love thy bright eyes are

glow - ing,

Cheeks that are brown like ber - ries in the

* Sung by Caruso No. 87072 and No. 81030; Hamlin No. 64387; Slezak No 61202

for - est, He whom thou lov-est hast found, for-tune's

fa - - - vor, Tho' on thy thresh-old

cresc. blood - stains are *a tempo.* gleam - ing, *poco rit.* What matters it if

sostenuto. for thee my life-blood is stream - ing, E-ven in Heav-en

sor - row would find me, If thou wert far a - way, ne'er to

greet me, E-ven in Hea-ven sor - row would

find me, If thou wert far a - way ne'er to greet

me. Ah! Ah!

Ah! Ah!

The curtain then rises showing a public square in a Sicilian village with a church in the background at the right, and Mother Lucia's inn at the left. The peasants, with their wives and children, are just entering the church. Santuzza enters and asks Mother Lucia in great anxiety if she has seen anything of Turiddu but Mother Lucia is unable to answer her. Just then Alfio, the village carter enters, cracking his whip merrily, and sings the stirring

* Carter's Song

Allegretto

Sung by Alfio

Gay-ly bounds my gal-lant steed, Cheer-i - ly ring

* Sung by Amato No. 87097; Minolfi No. 45003

(Bells) *marcato*

out the bells, Crack! goes the whip! Hur - rah!

f

I - cy winds may loud - ly blow, Fall the rain or

(Bells) *marcato*

fall the snow! Naught for it all care I!

Gay - ly bounds my gal - lant steed, Cheer - i - ly ring out the bells, .

Crack! goes the whip! Ah! Crack! goes the whip! Hur - rah!

Crack! goes the whip! Ah! Crack! goes the whip! Hur-

rah! Hur - rah!

Hail! the jol-ly car - ter, none than he is smart-er, None with his

skill com - pete Hail the jol-ly car - ter,

none than he is smart- er, None with his skill com-pete, None with his

skill com-pete! Crack! goes the whip! Ah! Crack! goes the whip! Hur - rah!

Crack! goes the whip! Ah! Crack! goes the whip! Hur - rah! None with his

skill com - pete. 8.

Alfio inquires of Mother Lucia whether she has any of her good old wine, and when she tells him that Turiddu has gone away to purchase some, Alfio tells her she must be mistaken, as he himself saw Turiddu near his (Alfio's) cottage that very morning. Alfio then goes away and Santuzza sings with the chorus a beautiful Easter hymn entitled

Let Us Sing Of Christ's Resurrection

Moderato assai

Sung by Santuzza

p Let us

p legato. sing of Christ's re-sur - rec - - tion, Let us sing of Christ's re-sur-

rec - tion, He is ri - sen, He is ri - sen and the hea-vens a-

cresc.

dim.

bove are fill'd with joy! Let us sing of Christ's re-sur-

rec - tion, Let us sing of Christ's re-sur- rec - tion, He is

cresc.

ri - sen, He is ri - sen, And the Heavens a - bove are fill'd with joy, are

ff fill'd with joy at the glo-ri-ous day! *p* Let us sing,

joy - ful, joy - ful, Let us sing, *cresc.*

Let us sing, Let us sing! *poco a poco*

f

At the conclusion of this song, all enter the church except Santuzza and Mother Lucia, and when the latter asks her why she had cautioned her to be silent when Alfio said that he had seen Turiddu in the village, Santuzza tells Mother Lucia that Turiddu has disgraced her in the song

* You Must Know

Largo assai sostenuto

Sung by Santuzza

You must know, dear mam-ma, ere—he went a-way,— Tu-rid-du loved— *p*

Lo-la and plight-ed his faith to her, Like a man — of hon-or

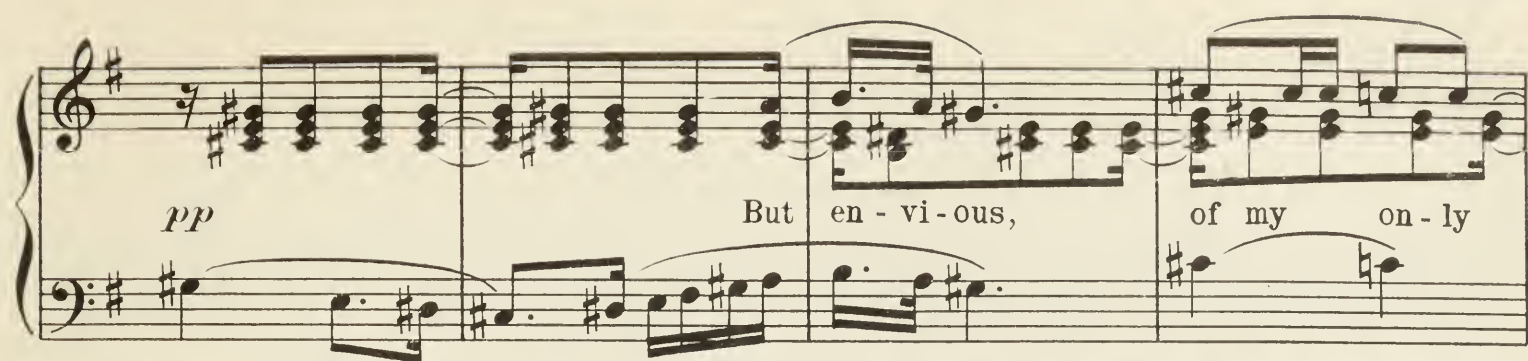
true, And when he found her wed - ded, when he came

back, to calm the fire of his love which fill'd his heart with pas - sion,

he lov'd me, and I him, and

I him, Ah! and I him!

affrett. poco rit.



pp But en - vi - ous, of my on - ly



joy! Lov - ing him who had been her swain,



Full of jeal - ous an - ger, full _____ of jeal - ous



an - ger, She lured him from me! She lured him

f rit.



p from me! Ah! she has ta - ken Tu -

più f

rid - du, Ta-ken my love a - way, — She and Tu-rid - du

love a - gain, She and Tu-rid - du love a - gain, I —

— can but weep, I can but weep, I can but weep!

As Mother Lucia, deeply grieved at the turn affairs have taken on Easter morning, goes into the church to pray, Turiddu enters and Santuzza immediately seizes the opportunity to question him in no gentle manner regarding where he has been. When Turiddu says that he had journeyed to the village of Francofonte to purchase wine, she tells him that he is deceiving her and that Alfio has seen him near his cottage. Turiddu thereupon becomes exceedingly angry and as he accuses Santuzza of spying upon him, Lola is heard approaching, singing from behind the scenes the song entitled

Allegretto *pp* **Lola's Song** Sung by Lola

My ar-dent lov - er, — In Heav'n a - bove stand an-gels ev-er

ra - diant. — There is none oth-er like him in the

(Lola approaches)

dolce.

world, My ar-dent lov - er, In Heav'n a-bove stand

poco rit.

an-gels e - ver ra - diant, There is none o - ther like him in the

a tempo.

world. Ah! Ah!

Ah! Ah!

cresc.

My ar-dent lov - er!

Lola enters, and seeing Turiddu and Santuzza together, mocks at both of them, and finally enters the church

leaving them alone. Santuzza again attempts to induce Turiddu to listen to her and the act culminates in the magnificent duet entitled

* No, No, Turiddu

Andante appassionata

Sung by Santuzza and Turiddu

mf (Santuzza)

No! No! Tu - rid - - du. re - main, Oh, re - main, do not

leave me, — For I am sure that you will de - ceive me,

(Turiddu) (Santuzza)

Why do you fol - low me? Pray do not leave me, For

I — shall die — if thou dost — for - sake me, do — not

go — a - way!

f No! No! Tu - rid - du, Re -

* Sung by Besati and Ciccolini No. 55022; played in part by Vessella's Band No. 35453

main, Oh, re-main, do not leave me, No Tu-rid-du, please re-main, do not leave me, I

ff *Maestoso sostenuto*
pray!

See thy San-tuz-za,

tear-ful be-seech-es thee!

p (Turiddu)
 Pray do not scorn a heart that loves thee so fond - ly, Go, I am

cresc. *mf* *p*
 wea - ry of thy plead-ing, 'tis all in - vain!

cresc *poco a poco.* *ff* *Grandioso.* Both
 Ah! do not leave me, do not

leave me, Oh, Tu - rid - du, do not leave me, Oh, do not

leave me! I be - seech you, Oh, do not leave me.

Turiddu however persists in his determination to leave her, and when she continues to importune him, throws her to the ground and enters the church, whereupon Santuzza in a high fury curses him.

As she is standing there, full of impotent anger, Alfio enters and in the madness of her jealousy, Santuzza discloses to him the fact that Turiddu has not only disgraced her, but has also been carrying on a desperate flirtation with Lola, Alfio's wife, whereupon Alfio swears that Turiddu shall pay the penalty of his double treachery. At this point there is a pause in the action and the orchestra plays the beautiful

* Intermezzo

Played by the Orchestra

Andante sostenuto

pp *m.d.* *s.f.*

pp

pp dolcissimo

* Played by Herbert's Orchestra No. 60074; Victor Orchestra No. 4184; Pryor's Orchestra No. 62618; Victor Concert Orchestra No. 17311. Also sung to the words of "Ave Maria" by M^{rs} Cormack, (with violin obligato by Kreisler) No. 87192; sung by Raymond Dixon No. 35466



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff features a complex accompaniment with many beamed sixteenth notes and chords. A *pp* (pianissimo) dynamic marking is present in the bass staff.



Second system of musical notation. The treble staff continues the melodic line with various note values and rests. The bass staff maintains the dense, rhythmic accompaniment with frequent beaming.



Third system of musical notation. The treble staff shows a continuation of the melody. The bass staff has a *p* (piano) dynamic marking towards the end of the system.



Fourth system of musical notation. The treble staff features a *con forza* (with force) marking above a series of accented notes. The bass staff continues with the rhythmic accompaniment.



Fifth system of musical notation. The treble staff includes a *f* (forte) dynamic marking above accented notes. The bass staff continues the accompaniment pattern.

The people then pour out of the church after the service, Turiddu and Lola among them. Turiddu detains Lola, although she insists that she must go to meet her husband Alfio. He then invites the people to celebrate the day in a cup of red wine and as the glasses from the inn are passed around he sings the merry

Larghetto

* Drinking Song

Sung by Turiddu

See the wine is gai - ly flow-ing In the glass-es how it

spar - kles, Just like Cu-pid when his smiles be-stowing on our hol - i - day.

See the wine is gai - ly flow-ing, In the glass-es how it spar-kles,

* Sung by Caruso No. 81062; Hamlin No. 64245

Just like Cu - pid when his smiles be-stowing on our hol - i - day, Hail! the

wine — as it spar-kles, For it ban - i-shes all trou - bles; and it

joy and pleas-ure brings in full to ev-'ry heart!

Hail! the wine — as it spar-kles, For it ban - i-shes all trou - bles,

Fill your glas-ses with the spark-ling wine, — and we'll drink a toast!

poco rit. *f* *rit.*

a tempo *3* *rit.* *a tempo* *3* *animato.*

rit. *a tempo* *3* *rit.* *a tempo* *3*

animato

At the conclusion of the song Alfio enters and when Turiddu offers him a cup of wine, refuses it. Turiddu throws away the wine in anger and the women foreseeing, a quarrel, go away, taking Lola with them. The two

men embrace and Turiddu bites Alfio's ear viciously, which, according to the Sicilian custom, constitutes the challenge for a duel.

Alfio accepts the challenge and Turiddu, while acknowledging the justice of Alfio's desire for vengeance, warns him that Santuzza's knife will be imbedded in his (Alfio's) heart if he (Turiddu) falls.

There then follows an affecting parting scene between Mother Lucia and her son Turiddu. He has come to a full realization of the fact that he has treated Santuzza shamefully, and while he does not want to let his mother know that he is going to fight a duel with Alfio, he implores her to take good care of Santuzza.

Bidding his mother a last farewell, he rushes away as Santuzza enters. The music assumes the greatest possible dramatic power; a woman enters and shrieks "Neighbor Turiddu is murdered." The people rush upon the stage as Santuzza, overcome by her consciousness that his death is due to her, falls swooning upon the ground.

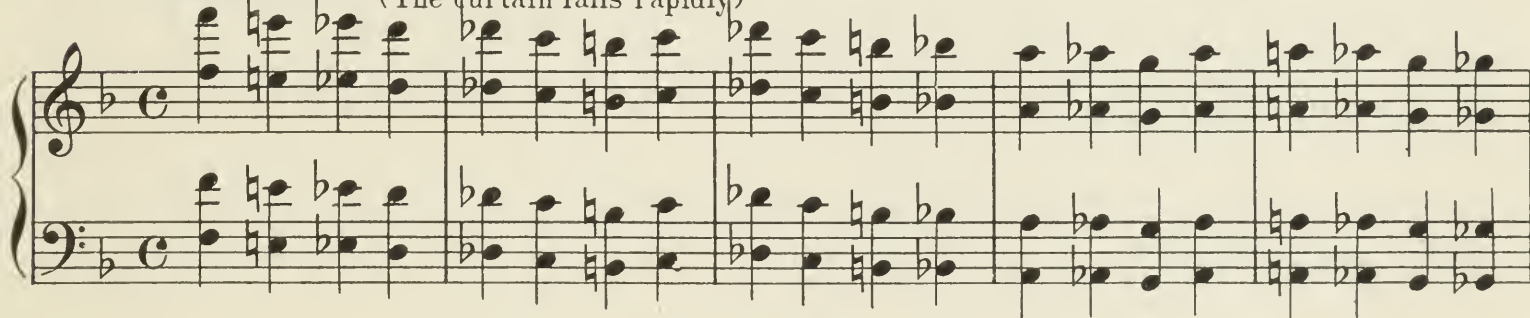
* Finale

Largo e ritenuto

Played by the Orchestra



Vivacissimo (The curtain falls rapidly)



precipitando.



sostenuto.



END OF THE OPERA.

* In record No. 45003 sung by Joanna, Rumbelli and Chorus

AÏDA

Libretto by A. Ghislanzoni

Music by Guiseppe Verdi

CHARACTERS

AMONASRO, King of Ethiopia	AMNERIS, his daughter
AÏDA, his daughter	RADAMES, an Egyptian captain
THE KING OF EGYPT	RAMPHIS, a high priest

The scene is laid in Memphis and Thebes in Pharoah's time.

ACT I

The first scene takes place in a hall of the King's palace at Memphis. Ramphis, the high priest tells Radames, a captain in the King's Guard, that the Ethiopians are again threatening the Egyptians and that he has consulted the Goddess Isis, who has named the supreme leader of the Egyptian army. Ramphis leaves to inform the King of the Goddess's decree. Radames, left alone, gives expression to his hope that he will be the one selected as leader and that he will be enabled to return victorious to Aïda (with whom he is deeply in love) in the beautiful air

* Heav'nly Aïda

Moderato Sung by Radames

ff *pp*

Andante espressivo

p

Heav'n - ly A - ï - da, beau - ty re - splen - dent Ra - di - ant

* Sung by Caruso No.88127; Martinelli No.74424; Slezak No.64113; Althouse No.55045; Victor Opera Company No.35428. Played by Arthur Pryor (Trombone) No.35030

dolce. *pp*

flow - er, bloom - ing — and bright; — Queen - ly — thou reign - est

p espressivo

o'er me tran - scend - ent, Bath - ing my spi - rit in beau - ty's light.

Would that thy bright — skies once more be -

un più

hold - ing, Breath - ing the soft airs of thy na - tive land, — Round thy fair

animato e cresc. (with enthusiasm) *f*

brow a di - a - dem fold - ing, Thine were a throne — next the sun to

leggiero p *espressivo*

stand! Heav'n - ly A - i - da,

beau - ty re - splen - dent, Ra - di - ant flow - er,

pp *p*

bloom - ing and bright; Queen - ly thou

reign - est o'er me tran - scend - ent, Bath - ing my

pp et morendo

spi - rit in beau - ty's light, my spi - rit in beau - ty's

light, my spi - rit in beau-ty's light.

Amneris, the daughter of the King of Egypt then enters and seeks by clever questioning to ascertain whether Radames loves her. Realizing that Aïda, the woman he loves, is a slave to Amneris under the Egyptian law, Radames gives her evasive answers but cannot restrain an exclamation of joy when Aïda joins them. Amneris, quickly noting his attitude, immediately becomes suspicious of Aïda and resolves to find some method of confirming her suspicions.

At this moment the King enters with his suite and a messenger from Thebes informs him that Egypt has already been invaded by the Ethiopians and that they are led in battle by Amonasro, King of Ethiopia. To Radames' great joy, the King then names him leader of the Egyptian forces and spurs him on to glorious deeds with the song

* To the Sacred Banks of the Nile

Allegro maestoso

Sung by the King of Egypt

mf (The King)

To the sa-cred banks of the Nile, Has-ten ye E-gyp-tian men! From each

(Ramphis) *mf*

heart let burst the cry, "War and death to ev-'ry for-eyn foe!" Glo-ry

to the gods! Yet re-mem-ber, That they rule the course of life, And that

* Part of this sung by Victor Opera Company No. 35428; also in record No. 88266; played by Pryor's Band No. 35195

in their pow'r a-lone,— Lies the fate of war-ri-ors! To the
sa-cred banks of the Nile, Has-ten, ye E-gyp-tian he-roes, From each
heart let burst the cry, "War and—death to—ev-'ry foreign foe!"

All but Aïda then repair to the temple of Vulcan to offer up sacrifice before the departure of the troops. Left alone, she bemoans the fact that the man whom she loves has been chosen leader of the Egyptian forces; that if she wishes him well it means the destruction of her country, her father and her brothers; if she wishes him ill, it would mean the destruction of the man whom she loves. In deep distress she appeals to Heaven for relief in the aria

* Pity, Kind Heaven

Cantabile espressivo Sung by Aïda

Pi-ty, kind Heav'n, To Thee I fly; Hope there— is
none, in this, my woe. Oh! fa-tal love,

* Sung by Boninsegna No. 88223; also by Galski in No. 88137 and No. 89025; played by Mexican Police Band No. 35047; Pryor's Band No. 35195

Thy pow - er I know, Break thou my heart,

cause me to die. Pi - ty, — kind Heav'n,

Thy pow - er I know, Oh, — kind Heav'n, pi - ty my

woe, — Thy mer - cy show, — Pi - ty, kind Heav'n, re - lieve my —

woe; re - lieve my woe, re - lieve my

pp morendo
woe.
dim.

The second scene takes place in the temple of Vulcan. The priestesses of the temple are invoking the Deity in the following weird chorus.

* Hail! Mighty Phtha!

Andante con moto
mf
Sung by the Priestesses

Hail! — might - y

Phtha! — O spi - rit which an - i - mates the world, Hail! —

Hail! — Hear as we call — on — thee!

(Priests)
God, who — of thy spi - rit, art son and sire, We in - voke thee!

* In record No. 35428 by Victor Opera Company, and record No. 88268 by Paoli, Seguro and Chorus

Fire un-cre - a - ted, e - ter - nal, Whence the

sun has light, Hail! Hail!

Hear as we call on thee!

(Priests)
Life of the U - ni - verse, Gift of e - ter - nal love; We in -

(Priestesses)
voke! Hail! might - y Phtha!

While the priests and priestesses are chanting, Radames enters unarmed, and as he proceeds with measured steps up to the altar of the mighty Phtha, a silver veil is placed upon his head and he is invested with consecrated armour in which to go forth and conquer for Egypt.

ACT II

The first scene takes place some months later in the apartments of Amneris, who is surrounded by female slaves adorning her for the festival in honor of Radames' triumphant return. She calls Aïda to her and feigning deep affection, sympathizes with her over the fact that her people have been defeated, but tells her the god of love will heal the anguish of her heart, whereupon they sing together

* O Love Immortal

Sung by Aïda and Amneris

Andante *p* (Aïda) *dolce.*

O love im - mor - tal O joy and sor - row, sweet - est de -

li - rium, dark doubts and woes! As in thy tri - als new life I

bor - row, A Heav'n of rap - ture thy smiles dis - close, A heav'n of

cresc *e* *stringendo* rap - ture thy smiles dis - close. As in thy tri - als new life I

rit. bor - row, A heav'n of rap - ture thy smiles dis - close!

* In records No. 88137 and No. 89024 sung by Gadski

During the course of this duet, Amneris learns positively that Aïda loves Radames, and after reviling her with every conceivable epithet, compels her to follow in her train to the festival of triumph and witness the degradation of the Ethiopians.

The second scene takes place near an entrance to the city of Thebes. The King enters with his suite, followed by Amneris and her slaves, including Aïda, and the people sing the magnificent chorus

Maestoso *Glory To Egypt

Sung by the People

ff (The people)

Glo-ry to E-gypt and un-to I-sis who guard-eth all, To

sempre ff

E-gypt's king who ru-leth, Our hymns of praise and joy we'll raise, our hymns of praise and

cantabile *p*

joy: We'll weave the lo-tus with the lau-rel on the vic-tor's

brow, And show-er flow-ers sweet un-til all signs of grim war are

mf

gone. And dance, daugh-ters of E-gypt, the mys-tic

The musical score is written for piano and voice. It consists of five systems of music. The first system is marked 'Maestoso' and 'ff' (fortissimo), with the instruction '(The people)' above the first measure. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal part enters with the lyrics 'Glo-ry to E-gypt and un-to I-sis who guard-eth all, To'. The second system continues the vocal line with 'E-gypt's king who ru-leth, Our hymns of praise and joy we'll raise, our hymns of praise and'. The piano part has a triplet of eighth notes. The third system is marked 'cantabile' and 'p' (piano), with the vocal line continuing: 'joy: We'll weave the lo-tus with the lau-rel on the vic-tor's'. The piano part has a triplet of eighth notes. The fourth system continues the vocal line: 'brow, And show-er flow-ers sweet un-til all signs of grim war are'. The piano part has a triplet of eighth notes. The fifth system is marked 'mf' (mezzo-forte) and continues the vocal line: 'gone. And dance, daugh-ters of E-gypt, the mys-tic'. The piano part has a triplet of eighth notes.

*Sung by Victor Opera Company No. 35428; played by Mexican Police Band No. 35047

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dan - ces, as a - round the sun — dance the ra-di-ant stars of Heav'n!

The musical score is written for piano on a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes. The word 'cresc.' is written above the melody in the third measure. The piece ends with a double bar line and a repeat sign.

Immediately after, the Egyptian troops preceded by trumpets, march in review before the King, followed by the chariots of war, ensigns and statues of the gods. Then comes Radames under a canopy borne by twelve officers. This display of pomp and magnificence takes place during the playing of the inspiring

* Grand March

Grandioso

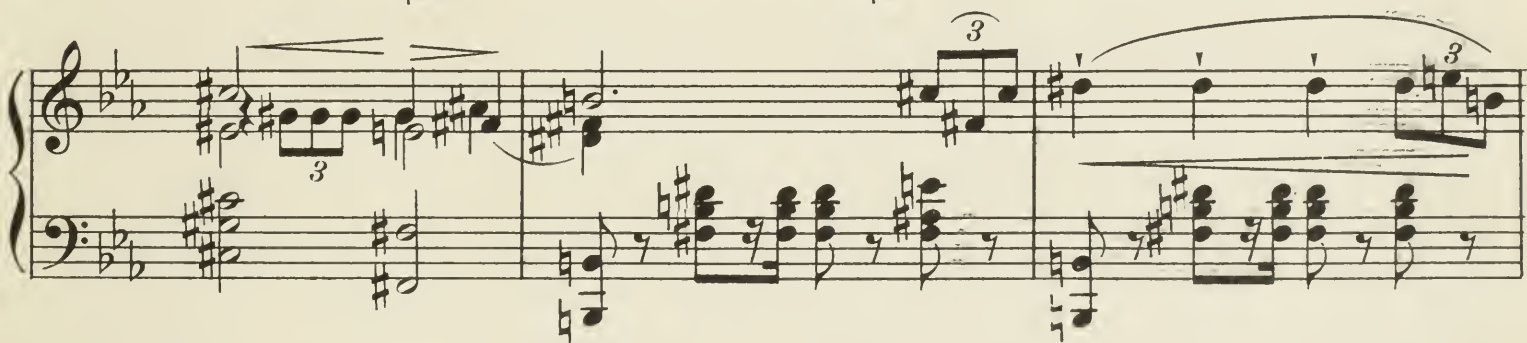
Played by the Orchestra

The Rose Tree

Op. 149, No. 3

Franz Schubert

* Played by Vassella's Band No.35265





The King embraces Radames and Amneris proudly places upon his brow the triumphal crown. When the King asks Radames what reward he would claim for his bravery, he brings the Ethiopian prisoners before the King and asks for their freedom. Amonasro, the Ethiopian King, is among the prisoners, disguised as an officer, but Aïda gives a cry of recognition which betrays him and the Egyptians come to the full knowledge of the fact that they have captured their mortal enemy. The priests thereupon demand that the Ethiopians be destroyed, while Radames, fixing his gaze on Aïda, begs for their lives. Amneris perceives at once that Radames and Aïda are in love with one another and swears revenge in her heart. The King finally decides to free the Ethiopians, in order to partly fulfill his promise to Radames, but to hold Amonasro and Aïda as an earnest of peace and security. Finally, much to the chagrin of Radames, the grief of Aïda and the gloating joy of Amneris, the King bestows upon Radames the hand of Amneris with the promise that some day he shall rule Egypt. The act ends with the magnificent "Glory to Isis" chorus repeated.

ACT III

This act takes place on the banks of the Nile in a spot near the temple of Isis. The stars are shining and it is bright moonlight as Amneris, accompanied by Ramphis and guards, proceed to the temple to pray on the eve of her nuptials. As the sound of the sacred chanting is heard within the temple, Aïda enters, closely veiled, to meet Radames. While she is waiting Amonasro, her father, appears and urges her to persuade Radames to flee to Ethiopia and turn his sword against his native land. Aïda at first recoils in horror at such an idea, but when her father bitterly upbraids her for lack of loyalty to her own people, she finally agrees to do what she can with him. Amonasro conceals himself among the palm trees as Radames enters, and Aïda then urges Radames to fly with her, telling him that the revenge of Amneris will fall like a thunderbolt on her and her father. Deeply impressed by Aïda's earnest plea, Radames finally agrees to fly with her, without however resolving on any act of treachery as regards his own country and they sing together the beautiful duet

* Yes, We'll Fly These Walls

Allegro assai

(Radames)

Sung by Aïda and Radames

Yes, we'll fly these walls ac - curs - ed, And our love we'll else-where

trea-sure, To the de - sert fly to - geth - er, Here mis - for - tune reigns a -

lone. In the bound - less de - sert we will love each other, happy we, all free from

care! For on us the stars will shine with a more lim - pid ef - ful -

gence. In my hap - py fa - ther - land All the joys of heav'n a -

wait us, There the air is sweet - ly per - fumed and the ground with flow'rs is

spread. In the val-leys fresh and in the green fields we'll wan-der,

hap-py e - ver we will be. For on us the star will

shine — with a more lim - pid ef - ful - gence.

As they start to go away, Aïda suddenly asks Radames how they will be able to avoid the Egyptian troops and he tells her that a certain road called the Pass of Napata will be deserted until the next day, whereupon Amonasro, who has been listening, steps out and adds his solicitations to those of Aïda that he join the Ethiopians. At this moment, Amneris enters with Ramphis and the guards and the three being discovered. Amonasro escapes with his daughter while Radames remains in the custody of the priests and guards to be tried for high treason.

ACT IV

The first scene takes place in a corridor in the King's palace, with the Hall of Judgment on one side and the prison cell of Radames on the other. Amneris enters, bewailing the fact that Aïda has escaped and that Radames is to be tried as a traitor, even although he is in reality not guilty of the crime laid at his door. As Radames enters, heavily guarded, she endeavors to induce him to exculpate himself by singing the aria

* See! To The Hall The Priests Proceed

Moderato quasi andantino (Amneris.)

Sung by Amneris and Radames

See! — to the hall the priests proceed,

* Sung by Caruso and Homer No. 89050

con passione

Ar - biters of thy fate. Still there is hope that thou may'st clear thy-

self of crime ac - cus - ed. For I _____ will beg thy

free - dom, _____ mes - sen - ger of par - don; — For —

mer - - cy ap - peal - ing, a mes-sen-ger of mer - cy will I glad-ly

be! For par - don I ne'er will ask, I swear, Nor _____ shall I pray for

mer - cy, Be - fore all the Gods and men, I know nor

vile nor guil - ty feel I. My lips spoke in-cau-tious

ly, true! The fa - tal se - cret ut - tered; But

pure were my thoughts, and pure my hon-or still, and pure my honor still!

He refuses, however, to make the slightest effort to save himself, telling her that as she has taken Aïda from him, he no longer desires to live, and that through her Aïda is probably dead. Amneris then tells him that Amonasro has been killed in the bitter struggle, but Aïda has disappeared. She then begs Radames to renounce Aïda, swearing to save him if he will do so, but he steadfastly refuses. Radames is then led into the Hall of Justice and when the priests accuse him of betraying his country's secrets to a foreigner and of deserting the army on the eve of battle, he is silent, whereupon the priests condemn him to a living burial in the subterranean tomb under the altar of the god. He is led away as Amneris, whose desire for revenge has changed to a feeling of despair that she has caused all this woe, in vain endeavors to save him by accusing the priests of cruelty and swearing that the vengeance of heaven will fall upon them.

The second scene takes place in the temple of Vulcan. The stage is divided into two floors, the upper representing the interior, resplendent with light and gold; the lower floor a subterranean hall. Two priests are engaged in the act of letting the stone down which seals the vault. Radames is musing over his fate,

and hoping that Aïda will never know of it, when suddenly she appears before him, and announces her determination to die at his side. Radames is horror stricken at the realization that nothing can be done to save her, and in the depths of agony, he sings with her the final duet entitled

* The Fatal Stone

Moderato espressione

Sung by Radames and Aïda

(Radames)

To die, — so pure and love - ly, — To die — of love for

me; — In all the flow - er of — thy youth, to fly from life in

all the flow-er of youth! For Hea-ven made thee for love a -

lone, and I by lov-ing thee bring on thy death! Thou shalt not

die, too much I love thee, thou art too beau-ti-ful!

rit. *a tempo.*

*Andantino

(Aida)

See'st thou the an - gel of death, ra-diant to us ap-proaches?—

He brings e - ter - nal joys un-der his gol-den pin - ions;—

A - bove us Heav'n is op-en - ing, — and ev-'ry sor-row cea - ses;

There on - ly joy and love ap-pear, and ev - er - last - ing love, —

poco a poco rall et dim.
and ev - er - last - ing, and ev - er - last - ing love!

Above them the priests are chanting the solemn invocation to the mighty God Phtha, and Amneris is

kneeling by the fatal stone which seals the vault. Aïda, clasped in the fond embrace of Radames, is gradually dying as the action leads to the

* Finale

Andantino

(Aïda and Radames)

8...

Farewell, fare-well, O earth, so full of pain, — Our dream of

8...

bliss now doom'd to end in woe! — But brightly o-pens now for us the —

8...

sky, — But brightly opens now for us the sky. — For there our love shall ever glorious

be! Shall glorious be, — Shall glorious

be!

rit.

END OF THE OPERA

* In record No. 89029 by Gadski and Caruso; record No. 74398 by Marsh and M'Cormack; Victor Opera Company No. 35428; played by Pryor and Keneke No. 35150

HANSEL AND GRETEL

Libretto by Adelheid Wette

Music by Englebert Humperdinck

CHARACTERS

PETER, a broom maker

THE WITCH

GERTRUDE, his wife

THE SANDMAN

HANSEL }
GRETEL } Their children

THE DAWN FAIRY

THE FOURTEEN ANGELS

The scene is laid in a small German town at the present time

ACT I

The first act takes place in Peter's little cottage. He is away trying to sell his brooms and his wife Gertrude, is also out on some errands. Hansel is making a broom and Gretel, sitting opposite him, is knitting a stocking. As she works, Gretel sings a little song called

* Susy, Little Susy

Sung by Gretel

Allegretto

p

dim.

*Sung by Alma Gluck No.88418

Su - sy lit-tle Su-sy, now what is the news? The geese are go-ing
Is - nt it a pi-ty, it's real-ly too bad, Who'll make me a

bare-foot be-cause they've no shoes. The cob-ler has leath-er but no clasps has
pres-ent of su - gar and milk! For I'll sell my bed and I'll lay me on

he. So he can-not make them the shoes don't you see? *mf*
straw. Fea-thers ne'er will stick me and mice will not gnaw.

dim. *mf*

dim. *dim poco a poco*

Hansel then tells Gretel that he is very hungry, having eaten nothing but bread for ever so long, and when she shows him a nice fresh jug of milk which a neighbor has kindly brought them, he tastes it, where-

upon she gives him a good smart rap on the knuckles. Gretel then tells him that they ought to go back to their work again, otherwise their mother will be angry, but Hansel suggests that they dance, so they have a lot of fun dancing and singing to the song

* Brother Come And Dance With Me

Allegretto
(Gretel)

Sung by Hansel and Gretel

Bro-ther come and dance with me, Both my hands I'm of-fring thee, First this way,

then that way, Then a-round, it is - n't hard.

p (Hansel) *mf* *p*
Dance would I, if I knew how, when to dance and

how to bow, Please tell me what I ought to do, so I can dance the

f *tr* (Gretel) *p*
steps like you. Now with your foot, go tap, tap, tap. With your hands go clap, clap, clap.

* Sung by Alma Gluck No. 88418; played by Sousa's Band No. 17103

cresc. *dim.* *p* *8va ad lib* (Hansel)

Once this way, Once that way, Then a-round, it is not hard. With my foot, go tap, tap, tap,

With my hands go clap, clap, clap, Once this way, once that way, It's not ve-ry hard. *sfz*

As they sing, Gretel is endeavoring to teach Hansel how to dance but he is very awkward about it. Finally they get whirling around so fast that they finally tumble over one another on the floor. Just at this moment Gertrude, their mother, enters and upbraids them bitterly for playing when they should be working to help keep the wolf from the door. She gets so excited that she pushes the milk jug off the table and it breaks into pieces, spilling the milk all over the floor. Thoroughly angered by this unforeseen misfortune, she pushes a basket into Gretel's hands and sends them away into the woods to pick strawberries, telling them not to come back until the basket is full.

After the children have gone, and as she is lamenting their poverty, the father, Peter, arrives in a happy mood. He tells his wife that he has had excellent luck in selling his brooms at the country fair, and that he has brought home a whole basket of provisions. After a while he inquires for Hansel and Gretel, and the mother has to confess that she sent them away into the woods and told them not to come back until they had filled their basket with strawberries. Peter flies into a rage, telling his wife that the wood is inhabited by a vile witch who lures children to her castle and bakes them in an oven until they are nothing but gingerbread children. Thoroughly frightened, Gertrude rushes off in search of the children, followed by her husband.

ACT II

The second act takes place in the forest, Gertrude is seated under a large fir tree making a garland of wild flowers and Hansel is busying himself hunting for strawberries. As she weaves the flowers, Gretel half sings and half hums the little song

A Tiny Little Man

Sung by Gretel

Moderato

p A ti-ny lit-tle man stands in for-est *dim,* A cun-ning lit-tle

man-tle he wears on him, Who can this fig-ure be stand-ing'neath a

rit *a tempo*

for-est tree, With the man-tle hang-ing down to his knee?

p

And there he stands up - on a sin - gle leg, And on his lit-tle

head a black cap wears, Tell me who can he be, Stand-ing there be-

rit. *a tempo*

neath a tree, With a lit-tle black cap up - on his head?

And with a lit-tle black cap up-on his head.

She then tries to put the garland of flowers on Hansel's head, but he won't let her do it because he doesn't think it becomes a boy. Finally, as they are feeling very hungry, they eat the strawberries that they have picked and then they start to go home, but after wandering along a little while, Hansel has to admit that he is lost and gradually the shades of night fall heavily, adding more each moment to the children's anxiety and fear. Finally, as the mists lift themselves for a moment, the children see a little man with a sack upon

his back. He approaches the children in a friendly way and sprinkles sand in their eyes, singing as he does so, the song

* The Sandman Kind Am I

Quietly

Sung by the Sandman

The musical score is written for piano and voice. It consists of five systems of music. The first system has a piano introduction in the left hand and a vocal melody in the right hand. The lyrics are: "The Sand-man kind am I, sh! No wick-ed man am". The second system continues the melody with lyrics: "I, sh! Lit-tle ones I love, sh! And guard them all the while, sh!—". The third system has a more active piano accompaniment with lyrics: "With my lit-tle sack of sand I sprink-le each tired young-ster's eye's, And". The fourth system continues the piano accompaniment with lyrics: "when they close their eyes in sleep, their wea-ry limbs have sweet re - pose. And". The fifth system begins with a *poco rit.* marking and ends with a *p* marking. The lyrics are: "when they've gone to dream-land, from the stars, the an gels come and". The score includes various musical notations such as treble and bass clefs, key signatures (two sharps), time signatures (common time), and dynamic markings like *p*, *sempre pp*, and *poco rit.*.

The Sand-man kind am I, sh! No wick-ed man am

I, sh! Lit-tle ones I love, sh! And guard them all the while, sh!—

With my lit-tle sack of sand I sprink-le each tired young-ster's eye's, And

when they close their eyes in sleep, their wea-ry limbs have sweet re - pose. And

poco rit. when they've gone to dream-land, from the stars, the an gels come and

bring sweet dreams — Watch o'er them night - ly keep, So

slum - - ber ye child-ren, while the an - - gels watch.

He then disappears and though the children are half asleep, they do not forget to first say their

* Evening Prayer

Sung by Hansel and Gretel

Andante *p* *cresc.* *dim.*

When I lay me down to sleep, An-gels guard o'er me doth keep;

Two on watch are stay - ing, Two are soft-ly pray - ing, Two to guard my

right hand, Two to guard my left stand, Two to slum-ber take me,

* Sung by Gluck and Homer No.88419

cresc.
Two from slum - ber wake me, Two who watch-ful tar - ry, My

cresc. *rit.* *dim.*
soul to God to car - ry.

As they sink off into sleep, a bright light breaks through the mist and fourteen beautiful angels descend a staircase which forms itself in the middle of the stage and which apparently leads up into the sky. They place themselves around the children in just such a manner as to carry out the words of this simple "Evening Prayer" which the children have just said. The stage itself is filled with a radiant light and the curtain slowly falls on this charming tableau.

ACT III

This act takes place next morning, after the children have been lost in the woods. The dawn fairly wakes them up with a beautiful song and when they rub their eyes and gaze around, they see the witch's house all shining in the rays of the sun. Delighted with the appearance of the house and not knowing that it is the witch's castle, they join in singing the little song

O Magic Castle

Sung by Hansel and Gretel

Andante quasi allegretto *mf*
O ma - gic

mf
cas - tle, sweet you'd be to eat, Some

p

Prin - - cess grand _____ must be with - in your

mf

gates, _____ We hope _____ the Prin - - cess is

cresc. *f*

home and asks us in, _____ Could she but _____

dim. *p*

see _____ our home, _____ she would glad - - ly in -

cresc. *f* *dim*

vite us, her din - - ner to share _____ with cake and

p

wine with cake and wine, with

sempre p

cake and wine.

più p

Going up to the castle, which is apparently all made of good things to eat, Hansel breaks off a big piece of cake from the wall, and he and Gretel start to eat it greedily. In the meantime, the old witch has come up behind them and when they endeavor to fly from her, she enchants them so that they cannot move. Then she goes to prepare the oven for baking the children into gingerbread, and with the plan of pushing Gretel into the oven as she looks into it, she invites Gretel to see the fine cake which she is baking. Gretel pretends that she cannot stand on her tip-toes and asks the witch to show her how to look into the oven. All unsuspecting, the witch bends over the oven, whereupon Hansel and Gretel give her a good push which sends her toppling over into it and they quickly close the door. Seizing each other by the hand they dance to the merry

* Waltz Melody

Tempo di Valse

Played by the Orchestra

* Part of this in record No. 87131 sung by Gluck and Homer

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The music is in common time (C) and consists of 16 measures. The melody is a simple, folk-like tune, and the bass line is a steady, rhythmic accompaniment. The score is written in a clear, legible style, with notes and rests clearly marked. The paper is aged and slightly discolored, with some visible wear and tear. The title "The Rose Tree" is written in a decorative, cursive font at the top of the page. The number "16" is written in the bottom right corner, indicating the total number of measures in the piece.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is primarily in the treble staff, with a bass line in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line is composed of chords and single notes. The score is presented in a single system with a repeat sign at the end.

[illegible]

Musical score for piano and voice. The score is written in G major (one sharp) and 2/4 time. It consists of four systems of staves. The first system shows a piano introduction with chords and moving lines in both hands, marked *mf*. The second system continues the piano part, marked *mf* and *cresc.*. The third system features a piano part with chords and a vocal line (treble clef) with eighth notes, marked *f*. The fourth system continues the piano part with chords and a vocal line, marked *ff*.

Hansel rushes up into the house and throws down all kinds of fruits and sweetmeats into Gretel's apron. The oven starts to crackle loudly and finally falls into bits, just as all the gingerbread figures which are standing around are transformed into little children. They thank Hansel and Gretel for freeing them from the dominion of the witch and in answer they sing the song

The Angels Spoke To Us In Dreams

Moderato espressivo

Sung by Hansel and Gretel

Musical score for the song "The Angels Spoke To Us In Dreams". The score is written in G major (one sharp) and 2/4 time. It consists of two systems of staves. The first system shows a piano introduction with chords and moving lines in both hands, marked *p*. The second system continues the piano part with chords and a vocal line (treble clef) with eighth notes, marked *p*. The lyrics are: "An - - - gels came to us in dreams at night, in".

The musical score consists of five systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written below the vocal line. Dynamics include *p* (piano) and *f* (forte).

System 1: *p* dreams at night, and told us what this hap - py

System 2: day would bring us, An - gels came to us in

System 3: dreams at night and watched o'er us, and gui - ded, Our feet un - to this

System 4: *f* place, and told us what this hap - py day would

System 5: bring. Thank - ful must we e - - ver be!

Just at this moment the father and mother arrive, having searched far and wide for Hansel and Gretel, and this pretty little opera ends amid the universal rejoicing of every one concerned.

END OF THE OPERA

